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CONTEMPORARY BRITISH LITERATURE

CONTEMPORARY BRITISH LITERATURE

A Critical Survey and 232 Author-bibliographies by FRED B. MILLETT

Third revised and enlarged edition,
based on the second revised and enlarged edition by JOHN M. MANLY
and EDITH RICKERT

New York
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CONTENTS

FOREWORD	vii
A CRITICAL SURVEY	i
I. THE BACKGROUND	3
II. THE NOVEL	15
III. THE SHORT STORY	48
IV. THE DRAMA	53
V. POETRY	66
VI. ESSAY AND TRAVEL	84
VII. BIOGRAPHY	91
VIII. CRITICISM	100
CONTEMPORARY BRITISH BIBLIOGRAPHIES	iii
A SELECT BIBLIOGRAPHY OF CONTEMPORARY SOCIAL, POLITICAL, AND LITERARY HISTORY	525
CLASSIFIED INDEXES	
INDEXES OF AUTHORS BY TYPES	
<i>Biographers and Historians</i> <i>(Including Autobiographers)</i>	533
<i>Critics</i>	533
<i>Dramatists</i>	534
<i>Essayists</i>	535
<i>Novelists and Short-story Writers</i>	536
<i>Philosophers</i>	537

<i>Poets</i>	538
<i>Travelers</i>	539
AN INDEX OF ABBREVIATIONS OF PERIODICALS CONTAINING REVIEWS	539
AN INDEX OF ABBREVIATIONS OF BOOKS CONTAINING STUDIES	542

FOREWORD

The Third Revised and Enlarged Edition of *Contemporary British Literature* differs from its predecessors in purpose, scope, and method. It is virtually a new book.

The Critical Survey which precedes the Bibliographies is more than twice the length of the Introduction to the second edition of the book. In it the editor has attempted to discuss critically the major literary figures of the period, and to outline the major trends in forms, technique, and ideas. The Survey considers, not merely such frequently discussed forms as the novel, drama, and poetry, but such relatively neglected forms as biography, the essay, and criticism. In dealing with fluctuating literary reputations, the editor has not felt it necessary to apologize for differing from popular or official estimates and evaluations.

In the bibliographical section of the book, authors' names are given in the fullest form possible. The portion of the name appearing *outside* the parentheses is that which appears on the author's title page or, in some instances, the name the author has used on his more recent publications.

The biographical sketches which precede the Bibliographies vary with the significance of the writer and the amount of material available. The editor has not only used the obvious biographical reference works, but, in many cases, has appealed directly to authors and publishers for information.

The Bibliographies in the first and second editions of this book were frankly selective. They were designed to indicate for the inexperienced reader the particular books by particular authors most worthy of immediate attention. The Bibliographies in this edition are compiled on a radically different principle, one eminently justified, it would seem, by the widespread interest in contemporary bibliography. The editor has attempted to list the first appearance, whether in the

British Empire or elsewhere, of every book and pamphlet by the author in question, whether such book or pamphlet was published privately or publicly before January 1, 1935. He has not attempted to include an author's contributions to collections or symposia, even when such an essay or story or poem made its first appearance in such a collection. If, however, such an item received separate publication later, the later appearance is listed. Translations are listed; collected editions and edited works are not. Nor do the Bibliographies customarily include reprinted selections unless those selections have been made by the author himself. Despite these strict limitations on the nature of the items included, the Bibliographies list about ten thousand contemporary books and pamphlets.

The term "bibliography" has been retained, although finding list, hand list, or check list would have been a more accurate designation. The latter terms, however, have been avoided, since they do not have wide currency except in bibliographical circles.

More or less reliable descriptive bibliographies and check lists exist for perhaps ninety of the authors presented in this book. In such cases, the editor has made free but critical use of the best available bibliographies. But for about one hundred and forty of the authors in this book, there existed no bibliography at all or a frankly selective one. In such instances, it has been necessary to construct a bibliography with the aid of the most reliable tools: *The British museum catalogue*, the catalogue of the Library of Congress, *The United States catalogue*, *The English catalogue*, *The Cumulative book index*, Whitaker's *Cumulative book list*, the catalogue of the Quinn Library, the bibliographical sections of the (London) *Times literary supplement*, and innumerable booksellers' catalogues. As a result, a large majority of the writers are represented by fuller bibliographies than are in existence elsewhere.

Something perhaps should be said with regard to the bibliographical style adopted. The editor has attempted to

give full titles of the first issue of all works, except in a very few cases where a very long subtitle has been abbreviated. Such abbreviations are indicated by the use of three dots. The capitalization is the system in use in the Library of Congress. The punctuation between titles and subtitles has been normalized. The date of publication given is that of the first appearance of the book. If, however, the book in question appeared under a different title in the British Isles after its appearance in the United States, the book usually is cited first under its British title, and the American title and date are added in parentheses. In cases where the American title differs from the British title but agrees with it in date, the American title is cited *without date* in parentheses after the British title.

For the aid of readers and students, the editor has attempted to indicate the classification of titles. Frequently, classification has been extremely difficult, and that finally decided upon must be regarded as merely tentative. As rarely as possible, however, has he taken refuge in the anomalous classification, Miscellaneous. As a further aid to selection, an asterisk (*) has been placed before titles that seem most worthy of the reader's immediate attention.

The number of critical Studies listed in this edition is very much larger than that in the earlier editions. In many instances, the Studies constitute a larger bibliography of critical material than is available elsewhere, except perhaps in obscure and unpublished dissertations. The Studies listed furnish a valuable index to the amount of critical attention a writer has received, not only in the British Isles and the United States, but on the Continent. In the case of authors for whom at least twenty critical Studies are available, it has not seemed necessary to cite, in addition, reviews of specific works in periodicals. The reader or student who wishes to trace the critical reception of an author or of his specific works is referred to the following standard indexes: *The Reader's guide to periodical literature*, *The International index to periodicals*, and *The Book review digest*. A dagger (†)

has been placed before each of the critical Studies containing bibliographical information.

In the case of authors of whom no large number of critical studies has been made, the most valuable reviews from more than one hundred and twenty-five periodical magazines and newspapers have been chosen. Merely perfunctory or trivial reviews have been excluded.

The following abbreviations are used throughout the Bibliographies:

Am. ed.—American edition; comp.—compiled; ed.—editor, edited, edition; illus.—illustrated; intro.—introduction; n. d.—no date; pref.—preface; pseud.—pseudonym; pt.—part; pub.—published; repr.—reprinted; rev.—revised; sel.—selected; seq.—sequel; ser.—series; sup.—supplement; trans.—translated, translation; vol.—volume.

The preparation of this edition would have been impossible without the unfailing kindness with which officials of the following libraries have put their resources at the disposal of the editor: the Library of the British Museum, the Library of Congress, the Harvard College Library, the Boston Public Library, the Chicago Public Library, the John Crerar Library, the Newberry Library, and the University of Chicago Library.

The editor wishes to express his very real gratitude to the following authors for their generosity in sending him notes on their professional and unprofessional interests: W. H. Auden, Martin Armstrong, Gordon Bottomley, Harold Brighouse, Osbert Burdett, Daniel Corkery, A. J. Cronin, C. Day Lewis, Hugh de Sélincourt, Bonamy Dobrée, William Empson, Hugh I. Fausset, Gerald Gould, Wilfranc Hubbard, Holbrook Jackson, F. R. Leavis, F. L. Lucas, T. Sturge Moore, L. H. Myers, Ernest Newman, Seán O'Faoláin, Edith Olivier, Carola Oman, Peter Quennell, the Honorable Edward Sackville-West, Edith Sidgwick, Francis Stuart, and Evelyn Waugh. He is also indebted to the following publishers for information concerning the authors designated: Jonathan Cape, Ltd. (Katherine Prichard); Victor Gollancz, Ltd. (Martin Armstrong, A. J. Cronin, Gerald Gould, E. B. C. Jones, Naomi

Royde-Smith, Francis Stuart); William Heinemann, Ltd. (Norah Hault); Henry Holt and Company (Carola Oman); The Hogarth Press (C. Day Lewis); Hutchinson and Company, Ltd. (Gilbert Cannan); Alfred A. Knopf, Inc. (James Hanley, Ernest Newman, Beatrice Kean Seymour); Methuen and Company, Ltd. (Robert Lynd); Sidgwick and Jackson, Ltd. (Edith Sidgwick); and the Viking Press (Edith Olivier).

But most particularly the editor wishes to express his immense indebtedness to John R. Fall, on whose indefatigable industry, passion for exactness, and bibliographical resourcefulness he has relied at every stage in the preparation and publication of the book.

It is hoped that this book will prove of use to a variety of persons: to the student and reader desirous of orienting himself in contemporary literature, to librarians, collectors, and booksellers who desire convenient hand lists of a large number of current authors, to reviewers and reference workers in this growing field, and to teachers whose pleasant duty it is to lecture on contemporary literature.

The editor will appreciate it if readers will send notes of omissions, or corrections in titles, dates, or classification, to Fred B. Millett, Faculty Exchange, The University of Chicago.

CONTEMPORARY BRITISH LITERATURE

A CRITICAL SURVEY

I. THE BACKGROUND OF CONTEMPORARY LITERATURE

THE PHYSICAL ENVIRONMENT

No one need be a devout believer in scientific determinism to hold that the physical environment in which men of letters and artists live conditions their productions in the most intimate and elusive of ways. Certainly, any adequate understanding of contemporary literature must involve some consideration of the nature of the physical order in which it is produced. The environment in which contemporary authors live is an environment revolutionized by the application of science and invention to every physical feature of urban, and, to a less extent, of rural life. The modern city, vastly more extensive and horrifying than any other phenomenon of congested living, is the unintentional result of improvements and innovations in methods of transportation, sanitation, housing, and communication. Even remote villages and hamlets have suffered or gained, in some measure, from ripples of influence from the machine age. The houses in which contemporary literature is being written are at once more convenient and less isolated, more comfortable and less private, more luxurious and less gracious than the houses of Elizabethan and Victorian men of letters. Methods in industry and agriculture, methods in business and finance have been revolutionized, and all these innovations and modifications have their influence on the physical environment in which the modern author moves and has his being. The marked urbanization of contemporary literature follows inevitably on the stealthy revolution that has produced machine-made society. Insidiously influential, too, upon contemporary men of letters and their ideas is the revolution our time has witnessed in the mechanization of entertainment through the moving picture, the phonograph, and the omnipresent

radio. More directly, the modern press, made possible through improvements in machine production, the rapid collection of news, and the speedy distribution of newspapers and magazines, has shown its power in formulating the taste and opinions of readers, and in publicizing authors and serializing their works.

Apart from the thoroughgoing transformation of the physical world of which contemporary literature is a by-product, the most profound alteration of the contemporary physical-economic environment was brought about by the Great War. This unthinkable catastrophe had, of course, its economic and social, its political and philosophical aspects, but no other event of our time, assuredly, has had such a profound influence upon the economic condition of the world in which we live. The wholesale destruction of young and heroic lives is, from the economic point of view, less significant than the lavishing, upon an international imbroglio, of millions and millions of pounds, borrowed from the future, and to be paid off by the generations of the future. The postwar consequences of this most hideous episode in the world's history are everywhere apparent in Great Britain in widespread unemployment, the demoralizing system of the dole, the rise of prohibitive taxes and inheritance dues, the impoverishment of the nobility and aristocracy, the dismemberment of great estates, and the dispersal of such centers of culture as art collections and libraries of rare books and manuscripts. The disillusionment characteristic of much postwar literature can be traced directly to the bitter economic conditions that have resulted from the squandering of the nation's wealth in the Great War.

But the physical environment of modern man has undergone alterations even more profound than those already mentioned. The pure sciences of physics and chemistry, biology and physiology have added immense stores to man's knowledge, expanded his conception of the age and enormity of the universe, and intensified his awareness of the unimaginable complexity of the form and structure of mat-

ter. The universe to which modern man is forced to make some sort of satisfying intellectual adjustment is more vast and forbidding than that which man has faced in any previous age. Modern science has done more than any other force to alter the intellectual environment of which contemporary literature is a direct or indirect reflection.

THE INTELLECTUAL ENVIRONMENT

The wide acceptance of the creed of dogmatic science is without question the most influential intellectual event in the background of contemporary literature. This acceptance, only partial during the Victorian period but almost universal among twentieth-century men of science, has been general among nonscientific thinkers, and is an insidious influence on all persons touched by contemporary thought. The first tenet of the creed of modern science is that of the unique validity of the scientific method, the method of controlled observation, in the discovery and interpretation of facts. A minor tenet of the creed is the conception of the universality of the extension of this method to every field of human experience: religion, ethics, history, sociology, and psychology. Only less generally accepted are the deterministic implications of the philosophy of modern science.

The history of contemporary thought in almost every human field during the last generation or more is the history of the conflict between the scientific and the nonscientific point of view. In the field of psychology and biology, the scientific point of view logically necessitates the adoption of an unremitting determinism. Man thus becomes a mechanism operating at the mercy of chemico-physical forces over which he has an apparent, not an actual, control. The stage upon which the human mechanism works out its predestined fate is a universe as devoid of will and purpose as man, deterministically viewed, appears to be. The systems of analytical psychology, headed by Freud, Jung, and Adler, seemingly at swords' points with such a deterministic system as behaviorism, have been equally effective in banishing will

and the capacity to control and direct action by finding the foundations of personality and the causes of behavior in unconscious or subconscious forces over which the individual has little or no control.) Psychoanalysis, though more mystical and less logical than behaviorism, has had a parallel effect in its tendency to relieve the individual of responsibility for his acts and to minimize the power of the will.

The revolutionary change in man's conception of his own nature and the application of the scientific method to the study of religion and ethics have brought about tremendous changes in current religious and ethical ideas.] The scientific study of the history of religions and of religious experience generally, the discrepancies revealed by biology and archaeology between the Biblical and the historical records, have tended to undermine or to destroy the authority of the more inflexible creeds, which have stubbornly refused to adjust themselves to the findings of modern science. The more liberal creeds in the process of adjustment and compromise have flowered out into a weird variety of sects that are the triumphant product of the imperfectly repressed forces of contemporary anti-rationalism. The War saw a temporary reversion to theological and ecclesiastical primitivism, but the postwar period has continued to furnish evidence of the tremendous decline in the holding power of the Hebraic-Christian synthesis in contemporary England.

[With the decline in the religious apprehension and interpretation of life, there has come a corresponding revolution in ethics. The Hebraic-Christian interpretation of human nature as a battle ground between the forces of evil and the forces of good has given way to an ethical know-nothingism in which there is no longer any certainty, especially in sexual relationships, as to what is and what is not evil. The absolutism of formal Christian ethics has yielded place to an ethical relativity in which most unthinking and many thinking individuals drift contentedly or discontentedly. An abyss separated the domestic and business morality of the Victorian world; in the contemporary world the bases of domestic

morality are as unsure as the bases of business morality were two generations ago.) The elements of other-worldliness and asceticism, feeble as they were in most practical Christian conduct, have almost completely disappeared in favor of a frank and explicitly worldly and hedonistic ethic. Possibly the most vigorous survival from the older type of ethical thinking is the socially minded humanitarianism which, for many members of modern society, represents the height of their ethical thought and the ideal of their ethical behavior.

For reasons that have already been suggested, the politico-economic thought of the time has been characterized by inextricable confusion. (The dominant political faith of the Victorian period was a passionate domestic or imperial nationalism, motivated for the tender-minded by an appeal to the alleged duty of England to assume the white man's burden.) This intensive and aggressive nationalism found its roots in the system of modern industry developed in Great Britain previous to the evolution of similar systems in Germany, France, and the United States. (Nineteenth-century nationalism was obviously a by-product of the great wealth, the enhanced creature-comforts, the urge for new markets created by the advances in industrial organization and enterprise during the period. Intellectually, it found its rationale in the *laissez-faire* doctrines of the Utilitarians and in the misapplication of the Darwinian principle of the survival of the fittest.)

The development of passionate nationalism was accompanied in Great Britain by an extension of the machinery of political democracy. The fight for the extension of the franchise is one of the most thrilling chapters in the history of political liberties, but its final triumph in the extension of the franchise to women came too late to conceal the fact that the victory was a hollow one, since political reforms could have little or no efficacy without corresponding economic reforms.

The movement for economic and social reforms had its origin in the impulses associated with humanitarianism. This

grew out of eighteenth-century liberalism, primitivism, and the sentimentalism that is a decadent outgrowth of post-classical romanticism. The first objective of this reform movement on the social-economic side was the improvement of conditions among laborers in factories and mines, and the freeing of the unemancipated everywhere. English radicalism flirted with socialistic and anarchistic schemes for the transformation or the abolition of the capitalistic order, but English socialism has always been of a timorous, mildly radical nature, and the ideas cherished by the British Labour Party are calculated to throw terror into the heart of no one except apoplectic Tories.

The most fashionable variety of prewar liberalism was a hopeful and roseate internationalism which, having its ground in feelings of amiable fraternity rather than in harsh economic facts, was utterly unprepared to combat the nationalistic spirit entrenched among the aristocracy and its cohorts among the wealthy bourgeoisie and the subsidized clergy. In consequence, in the face of the successful attempt to disguise the cause of the Allies as a crusade of liberalism and as a war to end war, international liberalism collapsed on the news of the invasion of Belgium. It has never shown any signs of real recovery, although the political triumph of the British Labour Party necessitated the creation of a few radical peers and some half-hearted efforts to initiate semi-humanitarian enterprises. But parochial British radicalism has proved as ineffective as the doctrines of rugged individualism to solve the incomparably complex economic and social problems of the postwar world, and the recrudescence of morbid nationalism in Italy and Germany has dealt another blow to the creed of doctrinaire liberalism.

THE AESTHETIC ENVIRONMENT

Writers who arrived at a state of consciousness in the nineties found themselves in a world riddled by aesthetic controversies. The dominant tradition of the moment was Victorian, a sentimental descendant of the robust romanticism

of the first generation of the nineteenth century. But this decadent tradition had already been threatened by forces without and within. The pre-Raphaelite brotherhood had attempted a resuscitation of the spirit of romance by recourse to medieval centers of energy and inspiration. The decadence which lies like a worm at the heart of romanticism had already shown itself in the erotic sensibility of Swinburne, whom the constant vigilance of Watts-Dunton transformed into a verbal prestidigitator and a harmless member of Victorian society. But the decadence quelled in Swinburne stirred alarmingly in the aesthetic movement, which, drawing on its own personal waywardnesses and the imitations of Continental decadents, was to turn academic in Walter Pater, satanic in Arthur Machen and Aubrey Beardsley, and psychopathic in Oscar Wilde. The sensational termination of Wilde's brilliant social career dispersed the miasmas of decadence for a literary generation.

In the meantime, some opposition to the Victorian tradition had been offered by the incursions of realism and naturalism. The great nineteenth-century novelists had ventured into realism of a strictly domesticated kind, but it required the Francophile enthusiasms of George Moore and the sensation caused by the translations of Zola to bring a thoroughgoing naturalism temporarily to the attention of British artists and public.

But more significant for an understanding of the literature of the postwar period is the widespread dissatisfaction with the restrictive theories of romanticism, realism, and naturalism, and the tendency to experiment in literature, under the influence of similar movements in the pictorial and plastic arts, in the direction of increasing abstraction and the evolution of new genres. No generalization concerning contemporary literature is sounder than that the old categories, the old assumptions, as to choice of subject, method of treatment, and the forms characteristic of the literary genres no longer hold. The artist has won freedom to experiment with all subjects and in all forms. There is some evidence that his victory has not been a hollow one.

CONSERVATISM IN LITERATURE

Conservatism, more conscious and systematic than a temperamental preference for things as they should be, has fared desperately hard in the intellectual and economic turmoil of the modern world. The history of conservatism in the nineteenth century is the history of a set of ideas yielding ground stubbornly but inevitably to the incursions of liberalism and tepid radicalism. No point of view is a less appropriate one from which to cope with current problems. Both the virtues and the vices of the conservative attitude are unsuitable to the atmosphere of the time. Its rigidity, its static and, at times, unrealistic qualities unsuit it for adaptation to an order of ideas and forces exhibiting violent and rapid changes, and the independence and the absence of sentimentality that belong to conservatism at its best are equally out of tune with the socialization and standardization of the time. It is no wonder that the political conservatism of the time has an apoplectic tinge.

But conservatism has not been without its spokesmen in literature, however few the adherents of their views and preachments may have been. The most notable of the literary conservatives is probably G. K. Chesterton, whose political and theological fundamentalism is the foundation of his multitudinous criticisms of men and letters. Chesterton stands firmly against the most popular articles of faith of the modernist. He is anti-scientific, anti-materialistic, and anti-pessimistic. His religious faith is the Catholic Rock of Ages; his economic faith, equally anachronistic, is the revival of a pseudo-medieval peasant proprietorship. Politically, he stands foursquare against the forces of socialism and communism, and his patriotic and pseudo-democratic nationalism is perhaps the most modern tenet in his creed. The sophisticated brilliance with which he presents his views only partially conceals the banality and sterility of his reading of life. The spirit of Chesterton's co-worker, Hilaire Belloc, is equally controversial and equally anachronistic. There are traces of

Toryism in the dithyrambic utterances of Wyndham Lewis, but, on the whole, literary conservatism is a very minor figure in the tapestry of contemporary thought.

LIBERALISM IN LITERATURE

Liberalism in literature has found the modern period a much more congenial soil than conservatism. The undermining of authoritarianism that the late nineteenth century witnessed, the wide margin of leisure which, like the rise in creature-comforts, was a not unpleasant by-product of the great material prosperity of the era, permitted a free play of the mind and tolerance of unconventional points of view, and encouraged an intellectual flexibility and plasticity that less prosperous and self-confident periods could ill afford. On the eve of the War, liberalism seemed to have won the day, and it is no wonder that literary liberalism has more distinguished and influential adherents than literary conservatism or radicalism.

Liberalism, at its best, is one of the finest flowerings of the human spirit. Its free play of the mind, the flexibility with which it assumes opposed points of view and entertains hostile attitudes, its freedom from prejudice, its skepticism, and its independence of the restricting bonds of a political or economic doctrine: these not contemptible powers have, fortunately, found illustration in the contemporary literature of ideas. One of the finest liberal spirits of the period was that of G. Lowes Dickinson, whose intellectual plasticity appeared as early as 1901 in his *Letters from John Chinaman*, and was startlingly demonstrated in his *Modern symposium* in which he assumed at least a dozen mutually opposed points of view without revealing his personal sympathies or faith. Something of the same flexibility appears in the more serious work of Bertrand Russell, who, emerging from the finest sort of aristocratic intellectual tradition, and accepting the findings of modern science as valid for the physical world and man's place in it, insists that man must create his own values in the world as he finds it, and in consequence has devoted

himself to a critical examination of various projects for the improvement of the human lot. Thus he has been able to weigh the pros and cons of socialism, anarchism, communism without prejudice or violence of feeling. Russell found these creeds so faulty that he has fallen back on that forcing-ground of liberalism, education, and in his theory and practice of it he has attempted to eliminate from his pupils psychological elements that he believes to be impediments to an improved order. These are conspicuously sexual obscurantism, patriotism, class feeling, and the spirit of materialistic competition. His theories of education illustrate conspicuously the tolerant, unprejudiced, undoctinaire qualities of true liberalism.

A liberalism that is at once more focused and more generalized is that of Havelock Ellis, a derivative rather than a creative thinker. Ellis' major contribution to the liberalizing of contemporary thought is his pioneer monumental work, *Studies in the psychology of sex* which, directly or indirectly, has probably had a greater influence than any other individual enterprise in banishing sexual obscurantism and emancipating sex from the prudish barbarism of the Victorian era. More elusively, Ellis has pled in *The dance of life* for the cultivation in liberalized living of the qualities of art, control, pattern, grace, unity, and joy. His ideal is less selfishly centered than the aristocratic liberalism of Clive Bell's *Civilization*, but it is no less energizing because it is an ideal that is beyond mean capacities.

RADICALISM IN LITERATURE

Radicalism in literature found little encouragement in the overstuffed comforts of the age of Victoria, and met with persistent hostility from the national genius for muddling through. On the other hand, the British tolerance of intellectual and social eccentricity is so generous that it is not surprising to find radicalism flowering unexpectedly in the deserts of English conformity. Thus, such aggressive enemies of what passes for civilization as Edward Carpenter, of an earlier generation, and D. H. Lawrence of a later,

were permitted to denounce the current order with little or no protest. Carpenter's cure for civilization was a reversion to latter-day economic primitivism, the resurgence of the simple life, emotionalized by a Whitmanesque vision of democracy; Lawrence, less definitely, strove in his life, and indirectly through his art, to arouse his followers to found with him a new and harmonious order in the wilderness.

An entirely different order of radicalism is that of Sidney Webb (now Baron Passfield) and his wife Beatrice, whose mission in life it has been to adapt socialistic doctrine to the English temperament, and whose program for the elimination of economic disorders and the gradual transformation of society has furnished ideas to most of the political parties, in and out of office, during the last generation. Their doctrines of government by experts and of the careful historical and statistical study of social problems before action is initiated commend themselves more and more to thoughtful persons in an England faced with overwhelming problems.

Closer to the practical radicalism of the Webbs than to the mystical radicalism of such fugitives from current civilization as Carpenter and Lawrence is the radicalism of Bernard Shaw. The radicalism of Shaw has its ultimate roots in the Protestant passion for perfecting oneself and the order in which the individual finds himself. It is fed further by the clear flame of his temperamental asceticism which leads him to underrate the anti-rationalism and the sensuality of most members of contemporary society. Shaw's work, like that of most radicals, has its destructive and its constructive aspects. On the destructive side, Shaw has been the champion of reason against emotion in romantic love, marriage, and domestic and economic relations. On the constructive side, Shaw has fought aggressively against the paralyzing doctrines of scientific determinism. To combat the determinism implicit in Darwinism, he has revived the vitalism of Lamarck, which, in its emphasis on the will, frees man from his enslavement to his environment, and opens the way to the abolition of the evils of this order, and the creation of a

superior one. But, like most prophets, Shaw's denunciations of modern evils are more stirring than his visions of the perfect state, for it is impossible to take Shaw's nominal adherence to socialism with the seriousness of that of his Fabian friends, the Webbs.

But, perhaps, enough has been said to indicate that the physical and intellectual environment of contemporary society is calculated to challenge young and emergent artists to use the materials it offers and to interpret the significance of its overwhelming phenomena. The remaining sections of this study will attempt to discover how contemporary artists have met the challenge of the modern world.

II. THE NOVEL

CHANGING MODES IN THE NOVEL

The contemporary novel exhibits, perhaps more strikingly than any of the other literary forms utilized in our time, a strenuous reaction to the material or form of the Victorian novel. To be sure, there is no sharp break between the Victorian and the contemporary novel. Modern novelists have had to learn the elements of their craft from earlier practitioners. There are definite alliances between George Moore and the French naturalists, between the earlier work of Wells and that of Dickens. Yet, in the work of the major Edwardians appearing in the nineties, we can discover symptoms of the modern spirit and modern technique that indicate the beginning of a fairly distinct period in the history of the novel.

It was inevitable that the contemporary novel, predominantly realistic in tone, should utilize the rich materials offered by the rapidly changing social, industrial, and intellectual environment. And not only the Edwardians but the major Georgians have shown themselves eager to exploit both outer and inner manifestations of life in the modern world. But there is a fairly sharp demarcation in their mutual exploitation and exploration. In the main, Edwardians, like Wells, Galsworthy, and Bennett, tended to exploit the external world as it had been recreated by constant and spectacular applications of modern science and invention, although inevitably they were concerned with the ethical and intellectual implications of the new order. But the major Georgians, Lawrence, Virginia Woolf, and James Joyce, have been interested, not so much in reflecting, with some degree of objectivity, the superficial phenomena of the machine age as with exploring the psychological richnesses of the modern mind. If, then, one wishes a picture in fiction of the external-

ities of contemporary England, he will be wise to turn, not to the Georgians but to the major Edwardians. In fact, one of the major services rendered by the Edwardians was the faithful representation of the milieu in which contemporary man has lived and moved.

There are equally important differences in the spiritual and ethical atmosphere of the Victorians, Edwardians, and Georgians. It is one of the most striking paradoxes of Victorianism that the Victorians who seem of importance to us are those who were strenuously anti-Victorian in spirit. Vigorous protest and searching criticism of Victorian materialism, complacency, and aesthetic and moral blindness were expressed, not merely by professional prophets like Carlyle, Ruskin, and Arnold, but by a score of novelists. Modern readers of Dickens, in their perpetual delight in his grotesque characters and in the horrors that lurk in the dark streets of his melodramatic London, are apt to forget his repeated assaults on the social shortcomings of his era. The moral seriousness of the Victorians is perhaps most portentously apparent in the novels of George Eliot, but even Meredith, with all his intricate brilliance, has his store of ethical earnestness, though his preachments are more elusive than those of the earlier Victorians.

In the Edwardians, there is perhaps a slight decline in moral earnestness. Wells, with all his modernity, is, in this respect, perhaps the most Victorian of the Edwardians. Despite such lapses from sobriety as *Kipps* and *Mr. Polly*, Wells is the most persistent in his social consciousness, in his passion for telling the world what is wrong with it and how to put it right. Galsworthy, to be sure, is not far from him in sensitivity of social consciousness, but he is entirely lacking in the self-righteousness that characterizes Wells. The moral earnestness of Conrad has a different quality. Conrad is so timeless, so aloof from contemporaneity, that one tends to associate his passion for ethical integrity with figures like Tolstoi and Turgenev rather than with George Eliot and Charles Reade. In Bennett and Moore, both conspicuously

under the influence of French naturalism, there is a marked decline in ethical preoccupations, since the creed of the naturalist demanded the concealment of whatever ethical views the novelist might have.

But there is a deeper distinction between the moral atmosphere of the Victorian and of the Edwardian novel. The distinction appears in the conscious Edwardian revolt against Victorianism of a meaner and baser sort. Most strikingly, it is a revolt against the domestic virtues and vices of the Victorian bourgeoisie, a revolt that is most apparent in the treatment of sexual relationships. This defiant assault was unquestionably a reflection of the tremendous changes taking place in the relations of the sexes as a result of the increasing incursion of women into industry, their movement toward economic and political self-sufficiency, and the stress and strain to which changing conditions were subjecting the intensely patriarchal Victorian family. Dickens' treatment of sexual relations is notoriously saccharine and sentimental, despite his own unhappy personal experience. With Meredith and Hardy, there was a change of tone. Meredith's idealism and the unflinching honesty of his scrutiny of men and women in close emotional relationships gives his rendering of the subject an attractively modern tone, and Hardy's courageous representation of sexual experience in *Tess of the D'Urbervilles* and *Jude the obscure*, although severely bowdlerized for magazine publication, ended by affronting the Victorians so deeply that he at last turned away from the writing of novels to become one of the major poets of the post-Victorian period. In Wells and Galsworthy, in our period, and in hundreds of minor writers like Gilbert Cannan, W. L. George, J. D. Beresford, and Somerset Maugham, revolt against Victorian sexual *mores* is rampant. Again and again the horrors of Victorian domesticity are unveiled: the despotic pater familias, the completely domesticated Victorian female, the suppression of normal childish and adolescent impulses and instincts, the mystification, both psychological and physical, concerning the "facts of life," the severe penal-

ties visited upon extra-marital and extra-legal sexual relationships.

The Georgians have profited variously by the Edwardians' heated assault upon Victorian prudishness and parochialism. They can permit themselves a freedom in the representation of sexual behavior which would have sent their grandfathers to prison or an asylum. To be sure, the boldest of them, Lawrence and Joyce, have had repeated conflicts with official censorship, lagging inevitably a generation or more behind the advanced thought and practice of the period. But few Georgian novelists have felt it necessary to devote much of their time or many pages of their books to attacks upon specifically Victorian sexual *mores*. Thanks to the Edwardians, they have been able to assume freedom of discussion and liberality of description, and to turn their attention to equally engrossing but less controversial subjects.

It is also possible to observe, with inevitable qualifications, to be sure, a steadily increasing preoccupation with the artistry of the novel, from the Victorians, through the Edwardians, to the Georgians. There has been a marked increase in the interest among novelists and readers in problems of a technical or almost purely technical sort. Possibly one of the major technical changes has come in the attitude toward plot. Like the Elizabethans in their attitude toward drama, the Victorian reader seems to have demanded (and received) as much plot as the novel could conveniently or inconveniently contain. Thus, Dickens, the most widely popular of the literary novelists of the mid-nineteenth century, frequently furnished his readers with no less than three plots preserved, for the most part, in separate and distinct categories, and sensation-novelists like Wilkie Collins and Charles Reade specialized in surprising and spectacular series of occurrences. Even Meredith introduced, upon occasion, a complication of plotted circumstances that strikes the contemporary reader as more Victorian than modern. And this multiplicity of incident and event, this amplitude of canvas, made for a distension that only rarely, in self-conscious

novelists like Meredith and Hardy, could be given perceptible form.

This looseness of form, to be sure, admitted of an inclusiveness which English novelists, from Fielding to Wells, have found convenient, an inclusiveness which permitted the insertion, more or less artistically, of author's comment on life and characters, or little excrescences of essayistic material full of ideas for the novel reader, bent on self-improvement, to carry away. It made for an informality in the treatment of point of view and character that put the reader at his ease and kept him there. It did not demand that response to subtleties of form or manner that a veritably creative and experimental art requires. It did not alarm him with the constant insistence that life and art are radically and inevitably dissimilar.

It would be interesting, if difficult, to attempt to trace the sources of this increasing awareness of novelistic artistry among writers and readers. Some of it may unquestionably be traced to the fastidious and magnificent example of the Anglo-American Henry James. In Conrad, Bennett, and Moore, some of this self-consciousness is due to the influences of a variety of foreign, conspicuously French, exemplars. There were also economic causes at work. The three-volume Victorian novel was becoming, for a variety of reasons, economically unprofitable, and a shorter novel, like a smaller container, demanded a more scrupulous selectivity, a more conscious formulative activity. So, some at least of the major Edwardians betray technical preoccupations that are rarely met with among the Victorians.

With the Georgians, the preoccupation with artistry becomes paramount. Despite the widest variations in intention and method, they share a vigorous distaste for the element of plot in fiction. In the most conventional of them, there is little or no trace of an elaborate concatenation of events; in the least conventional of them—James Joyce and Virginia Woolf—plot may be said to be nonexistent. But the problem of form remains; indeed, it becomes more acute than ever.

For, if plot is no longer available to give a free or a restricted form to the novel, form must be achieved by some other means. In consequence, the Georgians strive constantly to achieve form without the aid of a symmetrical plot.

In the treatment of character, the Edwardians are hardly to be distinguished on technical grounds from the Victorians. In the main, both Victorians and Edwardians were inevitably concerned with a direct or indirect presentation of the conscious activities of their characters. Moreover, novelists of both these periods tended to think of their characters as consistent in nature and typical in behavior. This principle of consistency, to be sure, made possible the widest range from simplicity to complexity, from the astonishingly vital caricatures of Dickens, breathed miraculously into life out of a rag, a bone, and a hank of hair, to the elaborately analyzed and analytical characters of Henry James. This consistency, though sometimes threatened by an essentially dualistic conflict between what were regarded as man's lower and higher natures, usually resulted in a resolution on either the higher or the lower plane.

The treatment of character by the major Georgians differs from that of the Edwardians, primarily, in the abandonment of consistency as a principle of characterization. This abandonment was caused largely by the influence, direct or indirect, of analytical psychology which represents integration or lack of integration, not as the result of a simple conflict between good and evil but as a result of harmony or discord between the conscious and the unconscious mind. The study of the unconscious and of its influence upon conduct and character has revealed a wealth of psychological material of which earlier novelists were only intuitively (though sometimes beautifully) aware, and has, at the same time, imposed upon contemporary novelists the technically difficult problem of how best to utilize these resources. For the very nature of this unconscious material indicates that the language of consciousness is inadequate to its expression, and, therefore, requires some mode of expression hitherto unavailable or

unimagined. The important results of this new element in character study are the increasingly frequent representation of characters that have failed to achieve unity or integration, and the free experimentation in technical methods for the representation of the unconscious elements in normal or abnormal characters.

Since style is at its best an individual matter, it would be absurd to look for any consecutive development or deterioration in this element of artistry from the Victorian age to the present. But certain tendencies may perhaps be noted. Among the Victorians, with the exception of figures like Meredith and James, in whom style became a highly individual, not to say idiosyncratic phenomenon, there was a marked insensitiveness to the demands of style. Thackeray achieved, under the influence of his eighteenth-century enthusiasms, perhaps as even and tasteful a style as we shall find among novelists of the period. But there are notorious declivities and abysses in Dickens, painful turgidities and solemnities in George Eliot, and much clumsily awkward and sometimes downright bad writing in Thomas Hardy. In the midst of such insensitiveness, George Moore's lifelong struggle to attain an individual style appears heroic.

The Edwardians, in this respect, occupy an equivocal position. Despite Wells's expert journalistic powers, he can hardly be said to be a sensitive stylist, certain as he is of the superior importance of matter to form and style. But in the other major Edwardians, in Galsworthy, Conrad, Bennett, and Moore, although the manifestations of their awareness of the demands of style are various, one can, at least, posit a consciousness of the medium of expression that would be far to seek among the Victorians.

With the major Georgians style like form has become an object of passionate attention. This attentiveness, as we have indicated, derives in part from the stress and strain imposed on style by the new materials with which these novelists have been, in varying degrees, concerned. Not a little of D. H. Lawrence's difficulty and obscurity arises

from his lifelong endeavor to create a language of the unconscious, and in Joyce and Virginia Woolf, no less than in minor figures like May Sinclair and Dorothy Richardson, style is the object of constant and sometimes bewildering experimentation. This experimentation is apparent, not merely in the extension of the vocabulary of contemporary fiction, to admit, as in the case of Huxley, a large scientific increment, but in the handling of the sentence. The breakdown of the sentence or its elaboration seems to be due, on the one hand, to an attempt to set down the processes of conscious and semiconscious mental activity, and, on the other, to an attempt to carry precise psychological notation even farther than it had been carried by such expert analysts as James and Marcel Proust.

We shall not be far wrong, I believe, if we posit for Georgian fiction tendencies to minimize plot, to complicate characterization, and to experiment with style, end-products of processes, in some cases initiated by the Edwardians but carried to heights of intelligibility or obscurity by the Georgians.

H. G. WELLS

In both point of view and artistry, H. G. Wells represents survivals of characteristics of Victorian fiction. His passion for social reform, his denigration of the novel to the expression of his rapidly evolving view of the world's woes and their appropriate remedies, his passion for prophecy and preachment, his enthusiasm for a series of social programs are all reminiscent of the social novel of the latter half of the nineteenth century. In his impatience with merely artistic considerations, his conviction that social and political ideas are infinitely more important than the patient rendition of life or the glowing creations of imagined forms, in his bounding optimism and grandiose schemes for world reform, he belongs to the nineteenth century rather than to the twentieth.

But in some respects he is the child of his age. Both his heritage and his education fitted him for a fresh and vigorous

approach to the bewildering social and intellectual changes of the contemporary world. To his heritage and early experience may be attributed his freedom from the inhibitions of gentility, and his hostile attitude toward traditional gentlemanly education and mentality. To his educational experience, as student and teacher, he owes his faith in science, his conception of society as dynamic, and his preoccupation with schemes for minimizing or eliminating the evils, psychological, economic, and political, of the social order. A tremendously observant and alert mentality, he is sufficiently intuitive and extraverted to have been tempted to embark on a variety of intellectual liaisons—with socialism, internationalism, psychoanalysis—each of which is faithfully, not to say monotonously reflected in his extensive series of fictions. The defects of such a temperament are almost inevitably superficiality, extravagance, and infidelity to any very consistent or integrated intellectual development.

Eager, enthusiastic, coarse-fibered, forward-looking, he has not been long content with any one of the variety of the forms of fiction available to his use. There are, for instance, the pleasantly realistic, almost Dickensian, studies of lower middle-class life in *Kipps* and *Mr. Polly*, studies in which the author's ideas of social errors and reforms are cautiously subordinated. There are, too, his series of Utopian fantasies, weighted variously with social doctrine, and ranging from the terrifying imaginativeness of *The war between the worlds* to adroit prophecy in *The war in the air*, criticisms of contemporary society like *The wonderful visit*, and a boldly imagined depiction of future civilization in *Men like gods*. But the particular novel form with which one most naturally associates Wells is the omnibus biographical or, more frequently, autobiographical form, which permits him to introduce larger and larger and less and less completely assimilated expository passages. In *Ann Veronica*, his first important assault on Victorian domestic ideals, thesis and plot are carefully amalgamated, but increasingly, in his business novel, *Tono-Bungay*, and his political novel, *The new Machiavelli*,

the expository material occupies a larger and larger place, until in *The world of William Clissold*, it would be easy to detach from the experiences of the hero a series of essays on all the major subjects of Wells's interest.

This particular form Wells has made more or less his own, and in it his personal powers are most apparent. Here we get repeated evidences of his sharp observation of the habits and practices of the human animal in an increasingly mechanized world; here we get incessant exploitation of the author's social and political observations, and it is in these novels, perhaps, that the sharpest and the most diverting representations are to be found of Wells's amused or exasperated findings as to the shortcomings of society. Perhaps more spaciouly and lavishly than in the novels of any other contemporary shall we find in Wells's major fictions spirited descriptions and comments on the economic and social phenomena of our age, its activities in business, love, politics, and international affairs.

But it is impossible, now that the lush idealism of the pre-war period has withered and died (except in hardy survivors like our author) to take Wells seriously as an artist finding expression in the novel form. Despite his journalistic skill in making any subject that catches his interest temporarily attractive, despite his powers in the direction of eccentric and sprightly caricature that make his minor characters much more vital than his major, there is little in Wells to satisfy or interest a reader intent on distinguished form or expression. Instead, we get a monotonous harping on his favorite ideas, a succession of heroes that suggest in Wells an almost Byronic self-adulation, and tediously repetitious heroines—the dull, unattractive, unintellectual wife of the hero and the glamorous, stimulating emancipated siren for whom the hero, all too frequently, casts away the world of science or business or politics, in favor of the amatory obscurity of a semi-reputable Continental *pension*. Wells is a sufficient warning of the dangers of selling one's artistic birthright for a mess of propaganda.

JOHN GALSWORTHY

Though Galsworthy, like Wells, was best known as a practitioner of the social novel, he was a sharp antithesis to the latter in the gentlemanly nature of his heritage and the conventionality of his experience. Temperamentally and intellectually, too, he offers a marked contrast to his effusive and ecstatic contemporary. As concerned as Wells with the deficiencies of the Victorian way of life and thought, he was a world away from the latter in his conception of the means of encompassing these deficiencies. So persistent was his faith in human goodness and kindness that it seemed to him enough to bring the victims of the old order to the attention of the sympathetic reader in order to insure his assuming right attitudes, right feelings toward those wronged, and a willingness and eagerness to end the wrong. Galsworthy, then, was a man of feeling; his works were consciously designed to build up "spires of meaning" to cast light for leading across the darkened plains of life.

Remote from Wells, too, was Galsworthy's fastidious artistry. His chosen form was the well-made novel: an adumbration of his problem, the presentation of a particular crisis rising out of it, and the various views that may be taken of it and its possible solutions. His most characteristic novels were built upon the structure of the well-made play, with a careful exposition, development, crisis, and resolution. The effect was, at its best, structurally lucid and unified. At its weakest, since the nature of Galsworthy's art was allegorical, the basic moral structure protruded bonily through the too sparse flesh of the novelistic body.

The fastidiousness apparent in Galsworthy's treatment of structure was also noticeable in his treatment of character and style. His major characters, such as Irene and Soames Forsyte in *The Forsyte saga*, were presented, not directly and completely in full-length portraits, but gradually and, as it were, cinematographically. Sometimes they were not shown at all from within; instead, they were described and

interpreted from many other personal points of view, and, at their best, when represented over a series of years, they existed, not only three-dimensionally in space, but four-dimensionally in time. The minor characters were usually depicted full length at first encounter, with all the lavish descriptive skill of a loving and critical observer, in terms of physique, clothes, and verbal and mental mannerisms. Though Galsworthy's style had all the unobtrusiveness of good clothes, upon analysis it showed itself to be a heightened and evocative colloquialism, lucid and sensitive, especially in its notations of nature, women, and animals. In the handling of dialogue, his extensive experience as a dramatist stood him in very good stead.

Galsworthy's fame rests upon his powers as a describer and interpreter of the late Victorian period, especially on its upper middle-class level. When, as in *A modern comedy*, he was concerned with the postwar period, he seemed to fail in penetration and insight, as though he were cut off from an understanding of the later generation by the blind spots of old age. But his picture of the latter part of the Victorian age has a solidity and a plausibility that we shall find nowhere else, perhaps, except in certain novels of Arnold Bennett. In his most frequently chosen time and milieu, his range of understanding and sympathy were almost unlimited. His greatest characterization, Soames Forsyte, is a notable example of an author's power of humanizing a figure which he at first regarded with hostility and abhorrence.

Galsworthy's weaknesses were in part those of the man of feeling, and in part those of the gentlemanly bourgeois incompletely emancipated from the inhibitions of his class. The weaknesses that arise from the latter cause are perhaps more obvious, if less damaging, than those caused by his proneness to sentimentality. The very fastidiousness and gentility that made him a penetrating critic of the virtues and the vices of the stolid bourgeoisie prevented any very profound description or analysis of devastating or vagarious

emotions, and finally so enhanced his view of conventionality and conformity that his personal inhibitions tended to become those of his particular social order. In other words, Galsworthy ended by taking seriously the rather silly and stupid taboos of the middle class he chastised. This profoundly personal allegiance explains to some degree his relative failure when he attempted characterization of points of view beyond the provincial limits of middle-class society. His reliance on feeling rather than on constructive intelligence as a guide to rightness in social attitude and conduct, while it was perhaps the major element in his personal attitude toward life, frequently trapped him into absurdities and muddle-headedness. On wretched creatures beyond the limits of his experience, he tended, as in the case of erring women and wandering artists, to lavish a quite undeserved amount of compassion and sympathy. But, despite the weaknesses increasingly apparent in his later work, Galsworthy's services as the John Singer Sargent of Victorian literary portraiture should not be underestimated.

ARNOLD BENNETT

It is not easy to evaluate the contribution to contemporary British literature of the excessively prolific pen of Arnold Bennett. But out of the seething mass of his inexhaustible journalistic activity arise a few monuments of solid circumstantial realism that seem likely to prove memorable. The man himself, self-made, aggressive, socially insecure, was a portent of the end of genteel authorship. His hard-boiled attitude toward a writing career, his continual preoccupation with the material results of his incessant journalistic activity, marked him as the apotheosis of the journalist rather than as a serious literary artist. But the fact remains that the artist in him was not completely submerged by the manufacturer of popular philosophies and the ballyhooing book reviewer. On a few (an almost pitifully few) occasions, he achieved distinguished expression in a novelistic mode never

widely practiced in English. The mode chosen for his most artistically substantial work was the French mode of objective realism, which involved the most painstaking observation and scrutiny of his subject, the careful building up of personalities and milieux by an imposition of verbal brick on brick, and the suppression of author's comment or intervention in order to produce an effect of scrupulous impersonality and objectivity. For such a theory of the art of fiction, Bennett was admirably prepared by his insatiable appetite for physical details, his intimate knowledge of the life and environment of the industrial towns of the Midlands, and the essential mediocrity of the values he found in existence.

The virtues of Bennett (and they are solid virtues) are visible in his masterpiece, *The old wives' tale* and the *Clayhanger* trilogy. As *The Forsyte saga* promises to remain the definitive literary panorama of the upper middle class at the end of the nineteenth century, so *The old wives' tale* seems destined to be the most substantial panorama of the life and thought of the lower middle class of industrial England in the same period. And though the *Clayhanger* trilogy diminishes steadily in power as it moves toward its feeble termination, the first section of the triptych is as rugged and vigorous as any writing that Bennett ever did. In later examples of his serious work, the weaknesses inherent in the man and the theory became more conspicuous. In *Riceman steps*, despite its fidelity to sordid facts, despite the singular vitality of the unsentimentalized servant girl, Elsie, the excessive insistence on miserliness and physiological deterioration become almost a parody of Balzacianism. And in *Imperial palace*, which Bennett hoped would prove another *Old wives' tale*, the artistic and personal decadence of the man sold to materialism is complete. The notation of specific physical details is overwhelming, but the characterization is thin and bloodless, and the values implied are those of a costermonger with his nose applied to a jeweler's shop window.

GEORGE MOORE

The literary career of George Moore was so prolonged and underwent so many spectacular transformations that there is some doubt as to whether he can be claimed, with any great assurance, as an Edwardian. He betrays nothing or almost nothing of Wells's messianic preoccupations, and he is equally disdainful of the social and of the philosophical novel. The clue to his long and exceedingly varied literary activity is to be found in his life-guiding conviction that art is the highest of values; that activity is thus seen to be a constant and courageous quest for the particular artistic mode in which his spirit could express itself most effectively. It is natural, then, that we should find Moore submitting himself to a series of literary influences; it is a subject for congratulation that he finally emerged into an unmistakably personal and perfect mode. Thus it is not surprising that the same pen produced fictions so diverse as *Esther Waters* and *Héloise and Abélard*. If Moore was one of the great literary egotists of his time, he was also, paradoxically, one of the most self-effacing of personalities. In his earliest work, he is the devout admirer of French modes of fiction. *Esther Waters* is likely to remain a historical landmark in the history of modern English naturalism, and, if *Evelyn Innes* and its sequel *Sister Teresa* betray the influence, not merely of French naturalism but of French decadence, in the over-elaboration of the paraphernalia of luxury and sensuality, and in the somewhat frigid analyses of the psychology of religious experience, they are but additional evidences of Moore's sensitivity to the eddies and currents in the literary-critical stream, and of his eagerness to try every method until he attained the one that was most expressive of his peculiar powers. With the upsurge of Moore's interest in the Irish literary renaissance, so beautifully if maliciously described in *Hail and farewell*, comes a fairly sharp break between the French and the Irish influences upon Moore. Moore's interest in the renaissance, however disappointing to his

overweening egotism, meant for him an Antæus-like renewal of contact with the life-giving sources of his native cultural inheritance, and, although no novel of importance, except perhaps *The lake*, belongs to this period, one is aware of a greater freshness in Moore's prose, higher sensitiveness in his representation of nature, and a less self-conscious outraging of bourgeois sensibilities. But it is only in the final (the "Mooreish") period of his work that his talent flowered into unique beauty. By this time, he had evolved a style, limpid, fluent, urbane, and gracious, a kind of sublimated colloquialism, which he applied like a shining enamel to one after another historical subject. And, if one feels that works like *The brook Kerith* and *Iléloise and Abélard* lack compelling and abundant vitality, these works and others of the final period have a kind of other-worldly beauty. The writing of this period is enormously artificial, despite its apparent simplicity. It is so rarefied an artistry that it never did and never will have a broad or coarse appeal; it has the height of craftsmanship and the intricate beauties of the stained glass of the Middle Ages and the tapestries of the Renaissance. In the history of the English novel, Moore will never achieve first rank, but it will be hard to deny one or two of his later works permanent niches among novels of the second rank.

JOSEPH CONRAD

By his heritage, his attitude toward life, and the individuality of his art, Joseph Conrad was an alien among his contemporaries. Though he yearned strangely to be regarded as an Englishman and as an English novelist, he remained in personality and attitude, no less than in speech, a Polish aristocrat who by a miracle became a great English novelist. He remained Polish in his lifelong hatred of Russia and of Slavic mysticism, in the courageous pessimism that is the foundation of his view of life, and in his aristocratic insistence on a high degree of personal integrity.

Perhaps as a result of his twenty years' experience at sea, Conrad saw man playing out his part in a universe where

forces either hostile or indifferent threaten his very existence. And man's fate is not merely at the mercy of natural and impersonal forces; it is threatened as well by evil in the heart of man and weakness and uncertainty in his own. To Conrad, the struggle is desperate and frequently tragic, but the essential tragedy is alleviated by the romantic glamour with which lesser talents than Conrad have invested the sea, and by his intense admiration for men who succeed in preserving ethical and philosophical integrity in the face of temptation and the hostility or the indifference of nature. No little of Conrad's distinction and power derives from the rare nobility of his evaluation of life.

But his artistry is equally engrossing. There is no question that Conrad found writing painfully exacting and its problems tremendously absorbing. To Conrad's announced intention "by the power of the written word, to make you hear, to make you feel . . . to make you see," may be ascribed some of the peculiarities of his sometimes trying, sometimes triumphant technique. Perhaps, too, the experience of picking up odd stories at sea and in strange ports from fragmentary and incoherent narrators may have influenced the beginnings of his characteristic narrative methods. The major characteristics of this method are his use of a narrator and his treatment of the chronology of events. The use of a narrator or a complex combination of narrators made it possible for him, not merely to introduce author's comment and interpretation plausibly, but also to lend an air of intense plausibility to the characters and events as they appear to us as seen and meditated upon by one or another astute or simple observer. The intervention of a narrator or a series of narrators between the reader and the event, instead of dropping a veil, interposes a wonderfully revealing reading glass between the reader's eye and the events themselves. Conrad's sometimes confusing and sometimes startlingly climactic manipulation of the sequence of time depends in part on his use of a narrator who gives us events as he learned of them, and in part on his adroit creation of suspense through

the delayed presentation of necessary explanations or integral facts and circumstances. But once one grasps the fundamental intention of Conrad—to present the experiences and characters as they came to be known and understood by one or another actual participant in the events—the peculiarities of his novel technique become intelligible and meaningful.

Conrad's style is not less distinctive than his point of view and his narrative method. It is not, at least in its earlier stages of development, without flaws. It is frequently distinctly foreign, usually French, in its use of words, its grammar, and its idiom. Sometimes (as in *Almayer's folly*) it is lushly rhythmic, heavily rhetorical in movement. But the evidences of foreign origin tend to disappear, and at its best Conrad's sensory range is wide and precise, his similes and metaphors are fresh and suggestive, and the movement of his prose has a measured and dignified solemnity. The achievement of such an English style by a person of foreign birth is one of the major miracles in the novel of our period.



THE MINOR EDWARDIANS

It is paradoxical that Samuel Butler (1835-1902), the arch-enemy of most of the Victorian dogmas of scientific, theological, and aesthetic respectability, should have become an Edwardian novelist by virtue of the publication in 1903 of his only important novel, *The way of all flesh*. To this novel, the writers of the next two decades turned for intellectual and technical stimulus. Intellectually, Butler's influence in this novel, as in his critical works, was strenuously anti-Victorian. Here, however, he was concerned, not with the deficiencies of Darwinism, or with the horrors of a machine civilization, as he had been in *Erewhon* (1872) and *Erewhon revisited* (1901), but with Victorian domestic, sexual, and theological obscurantism. No more biting and sardonic picture of Victorian practices had been put on paper, and there is little reason to wonder at the sensation this book caused among young reformers.

Technically, also, the book was absorbingly interesting. It was an almost frankly autobiographical narrative in which the interest lay, not so much in the hero's physical, as in his intellectual experiences. Moreover, its looseness of structure and its minimization of plot allowed the author to discourse at will upon the subjects of his enthusiasm or hearty disapprobation.

Butler's novel was, and is, a landmark in the revolt against Victorianism. If it seems less skillful technically and less experimental than it once did, it is still noteworthy for the cold malice of its exposure of Victorian hypocrisies, its obstreperous individualism, the ripeness of its highly civilized wisdom, and the gnomic utterance of its author on whatever subject engaged his interest.

Although wide recognition did not come to E. M. Forster until the publication of *A passage to India* in 1924, the main lines of his activities in fiction were established before the War. His is a quieter and less idiosyncratic individualism than that of Samuel Butler. His art is that of implication and not explication, and the casual reader is likely to overlook the refinement of his psychological observation and notation, the delicacy of his revulsion from coarse-grained and florid existence. He is similarly individual in his choice of themes and milieux, but his landscapes, whether of Cambridge, or Italy, or India, are spiritual, rather than physical. His independence in the treatment of the novel form, his boldness of movement from quietude to violence, his almost feminine excess of pity for the fate of the sensitive in a robust world mark him as a distinguished but imperfectly satisfying novelist of a rather uncreative variety.

There was inevitably a persistence in the first decade of the twentieth century of trends marked or emergent in the preceding decades. In the historical romances of "Q" something of the pseudo-robust romanticism of R. L. Stevenson survived, and in Maurice Hewlett's work in the same genre, particularly in *The life and death of Richard Yea-and-Nay* (1900) and *The queen's quair* (1904) a more realistic view of

the past is perceptible than in his somewhat saccharine treatment of the Italian Renaissance. Hewlett's aesthetic eclecticism is further illustrated by the sprightly but diluted Meredithianism of his Senhouse trilogy.

Opposed to this able-bodied latter-day romanticism are the strains of decadence and fantasy that stemmed directly from the art-for-art's sake school of the nineties, and indirectly from the European interest in Edgar Allan Poe and the work of French decadents and symbolists. Of this somewhat sluggish and outmoded movement, Arthur Machen, once the center of a considerable cult, is perhaps the most skilled representative, although his self-conscious diabolism, his insistence on "ecstasy and sin" as the indispensable ingredients of literature, make him appear to the postwar mind distressingly anachronistic and futile. More remotely allied to Poe and French decadence, and more healthy in material and outlook, are Algernon Blackwood's adventures with supernaturalism in fiction.

The mode of subdued and rather seamy realism, illustrated for the Victorians by George Gissing, was sustained, with uneven power, by Frank Swinnerton, whose studies of lower middle-class life have veracity and sincerity, even if their restriction to mere representation limits their importance and attractiveness. The modified realism of the regionalism that formed a minor strain in late nineteenth-century fiction and swelled to a lofty tone in Hardy's philosophical determinism was exemplified by the early novels of Barrie and the Dartmoor series by Eden Phillpotts, whose indefatigable labors have made him an uncrowned literary king of Devon and Cornwall.

More nearly in allegiance to the spirit of the prewar decade are the social novels of such men as J. D. Beresford and Gilbert Cannan. Their work was the product of a number of influences: the sturdier realism of the later nineteenth century, the energizing anti-Victorianism of Samuel Butler, and the emergent preoccupation with psychoanalysis. Beresford's *Jacob Stahl* trilogy and Cannan's *Three pretty men* and

The stucco house, its sequel, are characterized by sound objective and subjective realism. But the novel in the last decade or more has moved so rapidly away from prewar standards that the best work of these men begins to seem dated.

On the whole, singularly few of the minor writers flourishing just before the War have retained the interest or admiration of current readers.

THE MAJOR GEORGIANS: ALDOUS HUXLEY

No more appalling evidence of the decline and fall of Victorianism can be found than in the novels of Aldous Huxley. From Thomas H. Huxley's vigorous faith in science as a means, not merely to power over nature but to knowledge and grace, the wheel has come full circle to the bitterness and disillusionment of his talented grandson. The task Huxley has set himself is that of exhibiting the ethical and philosophical consequences of the scientific revolt against Victorian orthodoxy. With the impassivity and impartiality of a scientist, Huxley studies the victims of the modern order of ideas. The creatures of Huxley's unhappy world have cast all moorings of ethics and religion; they are adrift on the dreary sea of sensation and sensuality. Some of these shipwrecked victims are content to drift on the currents and eddies of eroticism. Others, more intellectual, can do no more than recognize the horror of existence without standards, or struggle to discover some clear-eyed and unself-deceived meaning in an unwitting universe in which man is petty and transitory and helpless. Ironically, the happiest among them are those who deny the modern world and persist in regarding the faiths of the Christian tradition as something more than illusions.

Since Huxley is primarily concerned with projecting as pointedly as possible the values or the absence of values found by his contemporaries, it is inevitable that he should regard the conventions of the novel form as impediments to his purpose. But, banishing plot, he must find a substitutive

form; this he finds in social mechanisms such as a house party or a huge social gathering to which a variety of personalities may easily find access. For the interest and excitement of plot, he substitutes the interest and excitement of conflicting points of view and the clashes of wayward and extravagant impulses. Huxley's preoccupation with ideas imposes heavy penalties on his repute as a novelist. Since his approach to human beings is primarily through their points of view, all too frequently his characters are no more than mouthpieces of an attitude. They usually have an overabundance of ideas and an undersupply of body and emotion. And the essential sterility of Huxley's view of life communicates itself to his achievement as a novelist. He brilliantly incarnates in *Point counter point*, his finest achievement, the spirit of the particular decade. His *Brave new world*, intent on exhibiting the horrors of a civilization devoted to science and operating by it, created by science and worshipping it, is a sort of Utopian Inferno. But as the spirit of the generation softens, there seems likely to be little of interest in Huxley except his intense, but no longer absorbing, cerebration.

D. H. LAWRENCE

In D. H. Lawrence, not only is the revolt against Victorian prudery carried to its logical extremity, but the major values implicit in contemporary civilization are questioned and repudiated. Wells and Galsworthy had not regarded the modern world as incapable of redemption. Lawrence, a tortured and exasperated prophet, was bent, not on reconstructing it, but on destroying it, and building a new order. Contemporary civilization became the object of Lawrence's volcanic scorn, not merely because of its mechanization, but because it seemed to Lawrence to involve a fatal severance between the basic elements in human nature, a kind of dessication of the emotions and sterilization of the intellect which made modern man a caricature of human nature.

Lawrence's lifelong quest was for personal and, indirectly, for social integrity. But the wholeness of the individual

must be restored by recovering a harmony between man's intelligence and his deeply instinctive and unconscious urges. It was Lawrence's undying conviction of the necessity for such harmonization that gives sexual experience so prominent a place in his writing, for the deepest urges are emotional, and it was exactly in the denigration of these urges that nineteenth-century sexual culture, the heir of puritanic repression, had done the greatest damage. Almost the whole of Lawrence's creative activity was devoted to finding the most powerful and telling expression for his vital message. In the course of his development, we can mark a more and more courageous, a less and less inhibited medium of expression until, in *Lady Chatterley's lover*, he attained the unmistakably explicit.

The difficulties in the interpretation and evaluation of Lawrence are not negligible. One cause of these difficulties is Lawrence's attempt to discover a language for the unconscious. Since he was bent on exhibiting the influence of the unconscious elements in human nature on character and conduct, he was forced, artistically, to devise or invent a language for these hitherto only intermittently expressed elements. The language was inevitably metaphorical, and to words like *dark*, *electric*, *male*, the reader must learn to attach the author's personal connotations. In the second place, a serious difficulty arises from Lawrence's highly personal mysticism, a mysticism which is not so much of the soul as of the body. In his overevaluation of man's unconscious drives, Lawrence's thought and feelings betrayed all the symptoms of irrational mysticism or of prehistoric romanticism.

The artistic values of Lawrence's achievement are less problematical than his doctrine. *Sons and lovers*, though more conventional than most of his later writing, revealed his harsh and unflinching realism, the quivering vitality of his rendition of nature, his extraordinary insight into the complex emotional relationship of human beings. But it is in works like *The rainbow* and *Women in love*, obscure and irritating as these frequently are, that one finds evidence of

an intense pulsing creation of the vagaries and fluctuations of the life-force, evidence, too, of a tortured and violent but uniquely illuminating representation of complex modern personalities. From no other novelist of the period arises so powerful an impression of creative originality and compelling, if terrifying, forces.

JAMES JOYCE

Lawrence's experimentation with the unconscious pales in intensity beside the attempt of James Joyce to explore modern mentality in his masterpiece, *Ulysses*. His *Portrait of the artist as a young man* had demonstrated an almost dismaying power to exploit the religious and sexual consciousness of adolescence, but it was an altogether inadequate preparation for the appearance of *Ulysses*, the mastodon of contemporary fiction. The creative intention of this enormously difficult work is not a single one. Here Joyce would seem to be intent on laying bare layer after layer of the minds of men, who are not merely modern Dubliners but are the heirs of centuries of culture and pseudo-culture. What matters here is everything rather than plot; in consequence, the events of a single day and night in the lives of superficially commonplace contemporaries form but the basis for psychological exploration of the most exhausting and brilliant sort. And Joyce seems not less intent with experimenting with the widest varieties of style, from playful and witty imitations of Old and Middle English, the jargon of newspaper headlines and stories, the sardonically satirized style of sentimental *feuilletons*, to the dramatic personification of ideas and cultural débris, and horrifyingly honest "interior monologues." The total effect is one of unparalleled stylistic brilliance, of the most complex cultural intellectuality. But *Ulysses*, whatever its values, remains unique, and, though it has had imitators, it belongs with such highly individualized works as *Tristram Shandy* and *Gargantua and Pantagruel* rather than in the current of modern prose fiction. Of the later *Work in progress*, it is premature to do more than sug-

gest that here Joyce's passion for experimentation with style reaches the length of incommunicative solipsism.

VIRGINIA WOOLF

Mrs. Woolf's earlier novels, sound and acute as they were, gave little evidence of the process of continual experimentation upon which she embarked under the influence of such innovators as Dorothy Richardson and James Joyce. She shares with them an undying hostility to plot, and a lively perception of the essentially subjective nature of reality that imposes on her a very frequent, and sometimes exclusive, use of the stream of consciousness. But she is even more concerned than they with discovering a satisfying form for the novel to take the place of the symmetry of a geometrical plot. Thus, she has sought one after another means of evolving form and structure out of fugitive and elusive impressions and emotions. In *Jacob's room*, impressionism is rampant. Here she attempts to build up by pointillist means objective and subjective impressions of Jacob, but the impressions fail to synthesize, and the experiment cannot be called entirely satisfactory. But in *Mrs. Dalloway* and, more notably, in *To the lighthouse*, she makes the personality of her heroine the center of interest and structure, and arranges around this central figure a varied group touched intimately or remotely by the influence of the central figure. The latter novel is perhaps the more successful since the center of the maze of relationships is a more impressive and influential personality, both in life and in death. In *Orlando*, with a not altogether advisable boldness, she has fictionized the history of the English spirit in and out of literature through the personality of a hero-heroine, whose life is miraculously renewed from generation to generation. In *The waves*, she has developed stylization and the interior monologue to the point where they carry, not quite easily, the entire burden of the histories of half a dozen personalities.

Mrs. Woolf's fiction is too negligent of the requirements of the common reader to win a wide following, but her powers

in certain directions are unequaled by her contemporaries. Her middle-aged women are invested with an unexpected charm; her style is of the most constantly delightful freshness and brilliance, her manipulation of the sentence is bold, her use of metaphor and simile, rich and suggestive, and her creation of a reality that is a fusion of the sensory, the ideational, and the emotional has unequaled immediacy. What is perhaps most elusive but most moving in her singularly gracious and lovely world is a kind of tender pathos evoked by the perception of the transitoriness, not merely of momentary impressions and affections but of the eminently treasureable personality itself. In Mrs. Woolf, as in Marcel Proust, Time is at once the enemy and the ally of life and of love.

THE MINOR GEORGIANS: CURRENTS AND COUNTERCURRENTS

Despite the lively experimentalism apparent in the work of the major Georgians, there has been no lack of work, excellent in quality, in modes that are distinctly traditional. Certain writers have stood forth manfully as carriers-on of one or another mode of fiction celebrated in the Victorian period. Perhaps the most truly Victorian in method and tone are the novels of Hugh Walpole and J. B. Priestley. Their Victorianism is inevitably eclectic, but, despite Walpole's excursions into exoticism in *The dark forest* and *The secret city* and into the novel of terror in *Portrait of a man with red hair* his critical study of *Anthony Trollope* hints significantly at his favorite material and method, the quiet, painstaking representation of English life in upper-class and ecclesiastical circles, a sound but emphatically not innovational procedure. In Priestley, eclecticism is even more conspicuous. His widely popular *The good companions* sought to bring back to fiction something of the exuberance of spirit and the good humor that are exemplified for older readers by Charles Dickens; and *Angel pavement*, though in a more subdued vein, shows the influence of Dickens in his grimmer moods, with touches of the melancholy Gissing.

Nineteenth-century regionalism has likewise had its ad-

herents, but it is treated with an amplitude of spirit that escapes the limitations of local-color fiction. Perhaps the most energetic of the regionalists is Sheila Kaye-Smith, whose intimate and loving use of Sussex landscape and *mores* is supplemented and strengthened by her vigorous feminism and her concern with the phenomena of religious experience. The regional characteristics of Wales have naturally attracted the attention and interest of several writers of Welsh ancestry or allegiance. Nearest to conventional regionalism are the novels of Mary Webb, whose deep and sensitive attachment to natural beauty and whose closeness to the soil received their due critical attention only after her death in 1927. In Caradoc Evans and Rhys Davies we find examples of a violent naturalism which the primitiveness and the sexual-religious intensity of rural Welsh life render appropriate. In the latter, likewise, there is evidence of the influence of Lawrence's philosophical eroticism.

The vein of historical romanticism is running very thin in the contemporary novel. The historical novels of Marmaduke Pickthall seem to be survivals of the solemn-mannered and overelaborate romanticism of the later nineteenth century. By younger writers, the historical novel has undergone considerable modernization. With higher standards of exactitude in history there has been an accompanying demand for accuracy in historical fiction, a demand shrewdly satisfied by the studious but energetic work of Carola Oman. In this genre, the intention of Naomi Mitchison is obviously to humanize history as thoroughly as possible, but her treatment of material from the ancient world is self-consciously colloquial and excessively sprightly.

The main stream of contemporary fiction has been realistic in nature, since the impetus of the scientific influence upon fiction has stimulated the accurate and impartial observation of the contemporary world and has limited most novelists to the presentation rather than the interpretation of the life they know best.

The varieties of realism can be illustrated more fully by

the minor women novelists of the period than by the men, but interesting or distinguished work has come from a number of the latter. Perhaps the most talented of these is Somerset Maugham, whose *Of human bondage* is a kind of Georgian classic. This novel, no less than his earlier *Lisa of Lambeth*, shows in its unflinching presentation of the grim and sordid some leaning toward naturalism, but it has a forthright humanity, a vitality of characterization, an honesty in analysis that belong to realism at its sturdy best. Elsewhere his urbanity and imperturbability, not to say callousness, raise him far above the levels of mere representation.

Less creative and various than Maugham, Stephen Hudson, deeply concerned with problems of point of view and tone in fiction, has produced in *A true story* and its preparatory volumes experiments in realistic craftsmanship the results of which do not quite justify the conscientious means. An alliance of liberalism with realism is observable in the novels of the veteran journalists, C. E. Montague and H. M. Tomlinson. The former is more at home in the novel form than the latter, but both display intellectually the stigmata of the noble but inefficiently abstract liberalism of the prewar decade. Despite their toying with pacifism and internationalism, they remain sturdy British hearts that can be depended on to take the middle of the political road when a national crisis occurs. Tomlinson's discursiveness in his use of the novel betrays the constitutional essayist as well as the journalistic capacity to give to a modestly enlightened public moderately elevating doctrine. Louis Golding has shown a tendency to experiment with fantasy, but his forte is rather the treatment of Anglo-Jewish life in sympathetic and not too exciting terms. The realism of Gerald Bullett is linked up with Wells's early studies in lower middle-class life, but it owes something, at least indirectly, to Dickens' homely humors and tendernesses.

The names of the realistic women novelists of the period are legion, and it will be impossible to do more than hint at the particular qualities of a few of them. At their head,

unquestionably, stands Henry Handel Richardson whose subject and tone, no less than her pseudonym, convey impressions of strong masculinity. Her masterpiece is the trilogy, *The fortunes of Richard Mahony*, and, if the unheroic subject of the series seems too futile and self-pitying a figure to be veritably tragic, at least one is impelled to admiration by the power with which the author recreates life in pioneer Australia, by her aloof impassivity and her firm grasp on both the major and minor figures of this epic of pitiable incompetence.

It is natural that women novelists should specialize in the study of the varieties of feminine psychology, and we are not, therefore, surprised to discover them tending to limit themselves to one or another phase of that eternal subject. Naomi Royde-Smith and Beatrice Kean Seymour specialize in modestly uneventful studies of domestic relations, content with fidelity to fact rather than with exciting events and personalities. Their interest in family life is shared by G. B. Stern, whose more highly colored and spectacular fiction is at its best in her accounts of Jewish family life, in and out of England, in the manner of *The Forsyte saga*, the influence of which on her work she frankly admits. Somewhat less domestic in their treatment of women are Clemence Dane, Storm Jameson, and E. M. Delafield. Miss Jameson's energetic and capable heroines are reminiscent of Sheila Kaye-Smith's *Joanna Godden*, but her material is freshly and individually observed, and her accounts of women as organizers of industrial enterprise are authoritative. The less amiable aspects of feminine psychology Miss Dane has treated in *Regiment of women* and *Legend*. More recently, in *Broome stages* she has indulged in the genealogical novel made popular by Galsworthy and illustrated as well in the vigorous work of Phyllis Bentley. E. M. Delafield, on a more popular level, has etched in malice and satire her portraits of women, domesticated and undomesticated. The *jeune fille* of our time furnishes the most happy subject of such novelists as Margaret Kennedy and Rosamond Lehmann. Miss Kennedy's

work has more vigor and body than Miss Lehmann's, but it is far less delicate in its rendition of the tender sensibilities of young womanhood and its tentative ventures into the world of adult emotion and experience. With them, perhaps, may be associated the work of Elizabeth Bowen. Though her range is much wider, the brush stroke is extremely fine, and the sense of form and structure is most refreshing. V. Sackville-West is distinctive for the richness of her aristocratic experience, and the tendency to limit her material to the current spiritual and social adventures of the nobility. From this heritage, her writing derives a graciousness and urbanity that recompense one, to a degree, for the essential superficiality of her observation and insight.

Allied to the realists, but distinguishable from them by their boldness in the choice of subjects and the harshness of their representation are a small group of novelists in whom naturalism is perhaps the dominant quality. We have already mentioned in another connection the naturalistic element in the unlovely sexual-religious primitiveness of the Welsh novels of Caradoc Evans and Rhys Davies. A similar spirit sustained by greater talent is apparent in the fiction of the three Powys brothers. Happiest in his use of fiction for the expression of his view of life is T. F. Powys, whose naturalism is evident in his depiction of rural cruelty and sensuality and in his conception of the divine nature of sensuality and passion. Offsetting this defiant sensuality is the theme which he shares with the fantasists, that of the misadventures of goodness, simplicity, and tender-heartedness in a brutal world. With the fantasists, too, he reveals in *Mr. Weston's good wine* and *Unclay* the need for utilizing symbolism and allegory for the complete expression of his reading of life. Much the same spirit is apparent in Llewelyn Powys' *Apples be ripe*, though here the defense of sensory experience as the end of existence is more explicit. In the more ambitious but actually inferior novels of John Cowper Powys, a more complex strain is heard. Added to the naturalism and nature worship of his brothers are pretentious philosophizings and obscurantist

strains of diabolism that link him with the now outmoded trend of decadence.

In Liam O'Flaherty appears a variety of naturalism rare among writers of English. His is an intensely subjective naturalism that comes as close perhaps to Dostoevski's as any English writing of our time. His specialty is the elaborate and intensely subjective presentation of abnormal emotional states, usually incidental to a single great crisis in his hero's life. His studies of the emotional extremities of destructive political fanaticism are unrivaled in intensity and cumulative tension and horror. Perhaps the purest of the naturalists is James Hanley, whose studies of the oppressed and tormented are marked by frankness in the choice of subject matter and language and freedom from philosophical and moralistic interpretation.

A countercurrent to contemporary naturalism makes itself felt in the thin but persistent vein of fantasy in minor contemporary fiction. This vein stems out of the somewhat repressed romantic vein of later nineteenth-century fiction, and may be regarded as a protest, not merely against the predominance of realism as a mode of fiction but against an unremittingly rational and objective view of experience. It is natural that this vein should show itself in the prose writings of certain poets of the period. Walter de la Mare, for example, is as prone to fantasy in fiction as in his subtly tremor-exciting verses. In *Memoirs of a midget*, his single important novel, he has not departed from what is commonly regarded as fact, but he has attained something of the remoteness of a fantastic world by viewing the real world through the very sharp eyes of a highly intelligent midget. Here, directly no less than symbolically, appears the theme, almost monotonously popular among the fantasists, of sensitivity outraged by brutality. In another poet, James Stephens, fantasy, in *The crock of gold* and *Deirdre*, is individualized by infusions of humor and the rich mythological inheritance of the Celt. In the rather artificial *chinoiseries* of Ronald Fraser, and the departures from actualism in which Martin

Armstrong occasionally indulges, the spirit of fantasy likewise emerges.

Certain writers are unerring devotees of the fantastic in fiction. In Sylvia Townsend Warner's *Lolly Willows* there is a subtly invisible transition from the world of fact to the world of fancy, and in the exoticism of *Mr. Fortune's maggot* and the primitivism of *The true heart*, she has wandered in the byways of a delicately experimental romanticism. David Garnett's imagination is less restrained and correspondingly less persuasive. The boldest of his imaginings, *Lady into fox*, is a *tour de force* amazingly well sustained, but *A man in the zoo* is neither so inventive nor so convincing. *The sailor's return* blends exoticism, primitivism, and persistent irony. *The grasshoppers come* and *Pocahontas*, not so bizarre as his earlier writings, still show his spirit tugging to escape the confines of actualism. Other contributions to the vein of fantasy have come from the pens of Edith Olivier and John Collier.

If the Victorian period was hostile to the cultivation of satire, disillusionment with Victorianism and, more particularly, with the results of the War has stimulated the cultivation of the satiric spirit. Least venturesome perhaps in her quest for objects of witty scorn is Rose Macaulay, who sees all humanity as stupid or silly but the Victorians as acmes of silliness. With Miss Macaulay in his antipathy to the stupidities of mediocrity belongs in spirit the decadent baroque art of Osbert Sitwell. A lively moral scorn for ethical relativity underlies the contributions of Evelyn Waugh, who portrays the postwar world with some of the disgust and much of the technique of his master, Aldous Huxley. More violent in their wielding of the whip of scorn are Richard Aldington and Wyndham Lewis. The *bêtes noir* of the former are the War and the British bourgeoisie, but his tone is so strident and his animosity so uncontrolled as to qualify his serious success. Wyndham Lewis is an *enfant terrible* of fiction whose forte is the hypocrisies and the degeneracies of contemporary Bohemian and social circles. But his colossal

egotism, his verbosity, and his magnification of persons and evils that are actually microscopic tend to defeat his satiric good intentions.

Among the minor, no less than among the major Georgians, experiments in the technique of fiction have found adherents. Norman Douglas' *South wind* furnished a model for Aldous Huxley and Evelyn Waugh, not only in its array of eccentric and expressive characters and its minimization of plot, but in its intellectual and ideational richness, its cool amorality and its ethical nihilism. Ford Madox Ford, alert in his collaboration with Conrad and his personal and aesthetic allegiance to Henry James to the importance of technique in the novel, has created effects of chaotic immediacy through the subjective impressionism of his war trilogy. One of the most quietly influential of the experimentalists is Dorothy M. Richardson, who in the long series of novels entitled *Pilgrimage* has been more faithful to the technique of the stream of consciousness than any other novelist of the time. In this as yet uncompleted series, Miss Richardson follows the not too exciting life line of her heroine by means of the wavering impressions, feelings, emotions, and ideas that constitute the woman's consciousness. The point of view is perfectly maintained, and the impression of the richness of even uneventful physical experience is overpowering. But Miss Richardson's rather unfortunate choice of a very dull heroine turns the riches of her impressionism to embarrassment. To the example of Miss Richardson, no writer has been more indebted than May Sinclair, to whom eclecticism has become second nature. Her duty done, in *The sacred fire*, to sober post-Victorian realism, Miss Sinclair has embraced the uneasy faith of psychoanalysis and of devotion to Miss Richardson's impressionistic technique. Miss Sinclair's adventures with psychoanalysis have the audacity and the excess of a belated conversion, but at least once, in *Mary Olivier*, she has shown Miss Richardson how the impressionistic method may be applied to a controlled and well-constructed history of the evolution of a personality.

III. THE SHORT STORY

The contemporary English short story does not show anything like the fecundity and the ingenuity of the American short story of the same period. Neither does it exhibit the mechanization distressingly apparent in the American commercial product. In consequence it is not possible to observe in serious English writing in this genre the struggle against mechanization evident in the work of the serious American short-story writers of our time. The contemporary British short story has escaped, or almost entirely escaped, the threat of mechanization, primarily because the English magazine market for short stories is vastly more restricted than the American magazine market, and, therefore, there is not so great a demand for incessant and voluminous production. Such magazines as exist are not so riddled by the taboos on material and style that devitalize any but the most frankly experimental American magazines. Moreover, the English short story has escaped the disastrous influence of O. Henry, who, more than any other single writer, is responsible for the rigid and mechanical nature of most American commercial writing in this form. Even Kipling, whose early work had something of the pointedness and smartness of O. Henry, was prevented from being a restrictive influence by his own development toward subtlety and indirection. In consequence, English short-story writing has preserved throughout the period we are considering an individuality absent from much American short prose fiction; there is nothing like common agreement as to length, subject matter, treatment, or tone. Moreover, the limited market for short stories in England has unquestionably had not a little to do with the fact that very few contemporary British writers have restricted their writing to the short-story form. Most of the writers whose work deserves consideration are novelists pri-

marily, and short-story writers only incidentally. Thus it is perhaps, that, while the quality of short-story writing is admirably high, the quantity of it, in contrast to the production of novels, is relatively small and has a rather winning effect of casualness.

At the head of the short-story writers of the older generation stands the sturdy figure of Rudyard Kipling. It is impossible for younger readers to realize the sensation caused by the appearance of such classic volumes as *Plain tales from the hills* and *Many inventions*. Here was fresh material from Kipling's Anglo-Indian experience, presented briskly, briefly, pointedly. But the journalistic sprightliness of this youthful work gave way to the rich sensory descriptive style and the tender wisdom of *The jungle books* and to the subtlety and the atmospheric suggestiveness of *Traffics and discoveries* and *Puck of Pook's Hill*. Parochially British in his political views, Kipling as a short-story writer has control over an unlimited range of material and effect, and a style, now inordinately vivid and precise, and again elusive and subtly connotative.

The novels of Kipling, with the single exception of *Kim*, are negligible, but other writers of his period served the novel steadily and the short story and tale occasionally. In the career of H. G. Wells, short-story writing was a limited episode, but, brief as it was, his work has a terse pointedness reminiscent of O. Henry, though his use of science and pseudoscience as material betray his contemporary background and educational experience and preoccupations. In the rather considerable number of Galsworthy's short stories, the qualities which one associates with his novels reappear: the fine sense of form, the tender humanitarianism, the unobtrusive style. Trembling now and again on the verge of sentimentality, he contrives to elude the doctrinaire and the allegorical effects that sometimes make his novels and dramas rather bloodless exercises in abstract morality. To some readers, the tales of Conrad seem more approachable than his more difficult novels, for the restrictions of the form prevented his

use of the involved retrospective method, and, without it, one is free to admire the tropical lushness of his style, his firm grasp on character, and his incomparable sustaining of suspense in such masterpieces as the "Heart of darkness" and "The end of the tether."

Like survivors from a vanished world seem the shadowy figures of Arthur Machen, Leonard Merrick, and Saki. Machen's cultivation of the tale of macabre horror is definitely ninetyish, and Merrick's work, especially in its Continental and theatrical phases, has something of the preciousness and elegance of such a forgotten figure as Henry Harland. Like the short stories of Merrick, the fictions of Saki have enjoyed a belated revival, but, despite their wit and urbanity, despite the ingenuity with which he creates fantastically improbable comic situations, the intellectual implications suggest that only a bygone state of Tory culture and leisure made possible so free a play of aristocratic insolence.

As individual in his treatment of prose fiction as in his way of life and his views of man is the unwarrantably neglected Cunninghame Graham. His tales and sketches have no air of conscious invention; they seem rather to be fragments from the full and adventurous life of a humanitarian *hidalgo*, contemptuous of most bourgeois virtues and of the degeneracy of the modern from the full-blooded adventuresomeness of the Renaissance. But his work in this vein is of interest and value, not merely as a medium for his unconventional views and experience. Despite occasional looseness of form, it has a directness and sharpness of observation, a passion for exotic detail, and a style that is rich, exact, deeply rhythmic, and highly pictorial.

As Kipling is unquestionably the leader of the older generation of short-story writers, so Katherine Mansfield leads the younger postwar writers in this genre. Applying to her work the highest standards of self-criticism, she evolved an individual style and form that have influenced younger writers deeply. Her method is frankly impressionistic; she is concerned, not with plot in the conventional sense, but with

the indication of the maximum amount of meaning attainable through the fastidious selection of the most revealing details. Her stories are usually built up to the intensification of a single emotion—pity, irony, or cruelty—and the details are painstakingly selected to initiate and intensify this emotion. Much of her beautiful effectiveness is due to the brilliant precision of her observation, the marvelous freshness of her phrasing, and the delicate implication of attitude and emotion, especially in women and children. Her exquisitely controlled impressionism has had a very considerable effect in encouraging younger writers to escape from the restrictions of the conventional short story, and in freeing them to rise at will to a climax in a pointed observation, twist of emotion, or sudden shock of feeling.

Several of the major Georgian novelists have found the short story a satisfactory medium of expression. Indeed, some critics are of the opinion that the short stories of Lawrence and Huxley and Joyce are more satisfactory and enduring than their novels. There is no doubt that the short story exercised a wholesome restraint on Lawrence, whose sense of form in extended fiction was not especially acute and who in the novel was inclined to indulge in the expository presentation of his theories. His short stories, though more objective than his novels, succeed in projecting his intense Van Gogh-like feeling of the vibratory life of animate nature and his uncanny insight into circuitous emotionality. A somewhat similar effect the not too severely enforced restraint of the short story has had on Aldous Huxley, whose novels violate most of the canons of plot making. Here, as in Lawrence's shorter fictions, there is a submergence of the personality and an elimination of ideational material, without any loss of his temperamental coolness and irony. Joyce's adventure with the form in question, restricted to a single volume, *Dubliners*, is a triumph of restrained realism, the objectivity of which is a world away from the subjective abysses of *Ulysses*.

Individual, too, are the contributions to the short story of

Thomas Burke and Lord Dunsany. Various, into the predominant realism of the short story, such writers have introduced an element of romanticism. Burke's romanticism has a solid foundation in actuality; indeed, to some readers, his sketches of life along the quays of East London would pass for realism touched with sentiment. But both the pleasant and the unpleasant aspects of that life are flavored with an exoticism which, whether benign or sinister, belongs to the world of imagination rather than to the world of fact. Lord Dunsany's romanticism, acrid and ironical as it sometimes is, is essentially fantastic in nature. Despite some traces of Celticism, his art is *sui generis*. His somewhat bare primitive world is peopled with kings and slaves with unrecognizable names, whose allegorical significance is considerably less interesting than the flora and fauna of his neo-romantic universe.

Somewhat nearer the mode of Miss Mansfield's impressionism, if not directly stimulated by it, is the work of such writers as A. E. Coppard, T. F. Powys, Liam O'Flaherty, and Henry Williamson. Of these Coppard is the most steadily devoted to this genre. His range in material and tone is wide, from fantasy to naturalism, from lyricism to cynicism, but everywhere there is evidence of a fastidious and poetic spirit. Powys, whose interest in formal plot has never been profound, finds it easy to pass gracefully from one form to another, and to carry over into the short story the lusty naturalism and the compassion for suffering that are the characteristic notes of his longer fiction. O'Flaherty has devoted himself more steadily to the novel than to the short story, but the sensitive objectivity and the deft impressionism of his short stories and sketches of rural and animal life are worth attention. Such sketches as O'Flaherty's come more naturally from the pen of Henry Williamson, whose best work is on the border between natural history and folklore. Like much writing of our time about beasts, birds, and fishes, Williamson's does not always escape the charge of that sentimentalizing about nature that is the curse of many uncontrolled romanticists.

IV. THE DRAMA

THE SEEDS OF REVIVAL

The renaissance in the contemporary English drama can be understood only in the light of the much more significant revival in the drama on the Continent in the final decades of the nineteenth century. In Europe a considerable number of talents united to evolve new types and forms of drama under the influence of naturalism, the social drama, and neo-romanticism. The social drama had been founded in France in the middle of the nineteenth century by Alexandre Dumas *fils* and Émile Augier. These men utilized the technique of the well-made play, developed to a machinelike perfection by Eugène Scribe, for the presentation and discussion of social problems connected with illicit love, domestic relations, and politics. Of the sincerity and bourgeois respectability of Augier there can be no question; the sincerity of Dumas is more suspect; yet he was unquestionably the greater energizing influence because of the sensational nature of such dramas as *La dame aux camélias* and *Le demi-monde*. But on the groundwork of such drama a greater talent was to build towering achievement. Ibsen, after an inevitable period of youthful romanticism, forged his way out of the mechanical intricacies of the French social drama, to the creation of a quiet middle-class drama, unspectacular, externally uneventful, but concealing theses that at first seemed disruptive and anarchistic. Actually, the social drama of Ibsen, his passion for integrity, and his opposition of individual to social morality, were not subversive, but in its searching analyses of the sources of moral deterioration and decay, in its bold attack on conventional domestic and theological morality, the drama of Ibsen was a tremendously exciting and stimulating influence. Though highly individual and ultimately inimitable, the drama of Ibsen was perhaps

the major influence in the creation of a vigorously critical social drama on the Continent and in the British Isles. Of his contemporaries and followers the most influential in England were Björnsen, the German Gerhart Hauptmann, and the Frenchman Eugène Brieux.

Somewhat less influential than the social drama was the drama that came into being as a result of the attempt to apply the doctrines of naturalism to the drama. Émile Zola, the greatest of the nineteenth-century naturalistic novelists, had laid down the lines upon which the drama of naturalism should be written, but was himself pitifully unable to create dramas of this type. But there were not wanting greater talents to exemplify his doctrines that the dramatist must be free to treat any subject that interested him, that for plot must be substituted the reality of a slice of life, and that the artifice of the conventional theater's setting, costuming, lighting, and acting must give way to the most authentic and detailed realism. Inevitably the earlier adherents of these doctrines carried it to extremes, but such plays as August Strindberg's *Countess Julie*, Tolstoi's *The powers of darkness*, and Hauptmann's *Before sunrise* and *The weavers* became rallying points for dramatic radicals in every theatrical capital. The result, however, was not the continuance of unalloyed naturalism, but so strong an infusion of it into the drama that it in turn produced a reaction toward more imaginative and subjective forms of drama.

Such practitioners of neo-romanticism as Maeterlinck and Rostand illustrate the attempt to escape from the hideous confines of dramatic naturalism. Though Rostand's romanticism was a *pastiche* of earlier varieties of romanticism, it was contrived by a highly expert craftsman and a brilliant poet. Maeterlinck's mystical apprehension of the dramatic in the uneventful, in *Interior* and *The intruder*, his symbolism in *The blind* and *The seven princesses*, his creation of the eerie, fantastic world of *Pelléas and Mélisande* out of dependable old elements stirred a considerable eddy of creative activity among English writers of poetic drama.

THE SOCIAL DRAMA: PRECURSORS

In the season of 1890-91, no less than five plays of Ibsen were produced in London, and, even though the production of *Ghosts* was welcomed with a storm of moralistic abuse, his influence was assured. Working in part under his strongly social impetus, but more steadily under the influence of the social drama of Dumas *fils* and Augier, Sir Arthur Pinero and Henry Arthur Jones seemed likely to be leaders in the revival of the English drama. The former's *Second Mrs. Tanqueray* was a sensational success on its production in 1893, and in this and the following decade Sir Arthur furnished the stage with social dramas of great technical competence and with enough of a message to satisfy his enthusiastic and uncritical hearers. Sometimes, as in *The Gay Lord Quex*, integrity and seriousness were sacrificed to the elaborate ingenuity of the big scene; sometimes, as in *Iris* and *Mid-channel* there were actual creations of character and the powerful projection of the atmosphere of social decadence. But the dramas of Pinero, though they are still curiosities of technical adroitness, have proved transitory in their social appeal, and third-rate in intellectual qualities. After the War, Pinero tried without success to escape out of the prison house of the well-made play into fantasy and satire. Of even less intellectual distinction and technical interest are the plays of his contemporary Henry Arthur Jones, whose efforts in such social dramas as *Michael and his lost angel* and *Mrs. Dane's defence* seem stagey and preposterous in contrast to such comedies of manners as *The liars* and *The case of rebellious Susan*. His critical interpretation of the state and future of the drama in his *Renascence of the English drama* betrays his pathetic unawareness of what was really significant in the dramatic events of his day.

JOHN GALSWORTHY

Allied to the social dramas of Pinero and Jones are the less technically elaborate and more intellectually fastidious plays of John Galsworthy. More obtrusively than his novels,

these emphasize his familiar doctrines: his encouragement of the evolution of a social feeling that shall mitigate the evils done by ignorance and prejudice, and his appeals for sympathy for the victims of a complex and sometimes unintentionally brutal social order. Technically, his plays show an advance in naturalism over those of Pinero and Jones, though his naturalism, as we should expect, is not of the sordid or brutal variety. But naturalism is evident in the plasticity of his dramatic form, the tendency to break up the action into a number of disparate scenes, the studied colloquialism of his dialogue, and the attempt to convey his message without the use of an inorganic *raisonneur*. Even more conspicuously than his novels, Galsworthy's plays illustrate his desire to state as many points of view of the central problem as possible, a desire which leads him to group persons with distinct points of view symmetrically around the central theme. The best of Galsworthy's work is the earliest when he was most realistic and least doctrinaire. In the later plays, the form is sometimes so loose as to seem flabby, and his characterization frequently has the abstractness and the unlikeliness of the allegorical figures of the morality plays. But, despite their deficiencies, a few of Galsworthy's plays seem likely to have a fairly prolonged existence in theatrical revivals.

GEORGE BERNARD SHAW

A much more daring practitioner of the social drama is George Bernard Shaw, whose indebtedness to European "useful" dramatists like Ibsen and Brieux he cheerfully acknowledges. After repeated failures as a novelist, Shaw turned to the drama as a form better calculated to reach the audience he demanded, and fought a winning battle against the traditional conservatism of English managers and producers. His triumph was marked by the production of no less than eleven of his plays during the Vedrenne-Barker régime at the Court Theatre (1904-07).

Shaw's critical attacks on contemporary modes of thought arise out of a personality that is not so complex as his some-

what bewildering verbal perversity might lead one to believe. In that personality, various strains have been singularly harmonized. The verbal perversity and wit are due perhaps to his Celtic origin; his asceticism is apparent in his vegetarianism, his hatred of romantic love, and his scorn of pleasure in contrast to work; and his Protestantism is manifested in his hearty individualism and his passion for perfecting man and society.

The services he has done contemporary ways of thinking are destructive rather than constructive. His hostilities have proved more fruitful than his allegiances. He has been the lifelong enemy of addle-pated romanticism, whether it operated in the idealization of sexual or parental love, of war or business. But, in his revolt against sentimentality, he has not fallen into the power of the monster of scientific determinism. His attacks on modern medicine and on Darwinism illustrate alike his rejection of a mechanistic view of life. Over against this view he sets his faith in the vitalistic doctrine of creative evolution, emphasizing man's will and his capacity to transform himself and his environment. This faith, presented argumentatively in *Man and superman* and creatively and fantastically in *Back to Methuselah*, is the heart of his positive creed. His Superman and his Ancients are symbols of the ends toward which mankind might move if it had will and faith in its creative potentialities. That the ends toward which he urges man to evolve are the fantasies of his own ascetic and intellectual nature is inevitable.

The plays of Bernard Shaw, like the novels of H. G. Wells, have as their major purpose the changing of men's ways of thinking about themselves and the world as it is or as it might be, and to both these men the prewar British mind owes a vast deal of energizing thinking. But it is critically obligatory to look at Shaw's work, not as astute propaganda but as dramatic literature. Thus, we see him, in his earlier work, clinging safely to relatively conventional techniques of plot and character and dialogue, and, paradoxically it is these most conventional of his plays that show the liveliest

signs of dramatic longevity. But, with success, came boldness in the handling of technique. Plot and comic relief are minimized, and the discussion of ideas takes the major position. Like Galsworthy, Shaw is concerned with presenting as many points of view as possible, but he is less concerned than Galsworthy with integrating these points of view into a suspensive and climactic plot. Thus, plays like *Misalliance*, *Getting married*, and *The apple cart* are hardly more than dramatized symposia, tintured with wit and comic relief. Upon occasion, his message is sent adrift on the pinions of fantasy, as in the Inferno scene in *Man and superman* and the later acts of *Back to Methuselah*, and in spite of his anti-romanticism, an otherwise repressed vein of romance crops out in *Caesar and Cleopatra* and *St. Joan*.

Shaw has persisted in his faith that ideas are more important than dramatic artistry, and he would be the last person in the world to shrink from the consequences of this unfortunate doctrine. The vitality of Shaw's work is precisely the vitality of his ideas, and there is a slight possibility that his doctrine of creative evolution may furnish a hint of escape from the debilitating influences of determinism. If the war against sentimentality is unending, Shaw is at least partly responsible for the current vogue of the unsentimental. But Shaw's powers as a showman and a dramatist cannot be neglected. Intent as he is on points of view and conflicting attitudes, he is not above the writing of telling scenes or creating characters as individual and vital as Caesar, Joan of Arc, and Candida, and his flair for low-comedy characters is not an insignificant forecast of considerable theatrical longevity.

Deeply indebted to Shaw for his view of the drama is the now long silent Harley Granville-Barker. With a higher regard for drama as an art, Granville-Barker used its forms freely and fastidiously to present major problems concerning the ethics of modern business, the place of woman in modern society, and the relationship between private and professional morality. As an actor-manager of the highest intelligence,

Granville-Barker has an astute sense of the resources of the stage, a fine ear for the nuances of dialogue, and a complete respect for the characters of his own creation. His abstention in recent years from dramatic writing is a serious loss to the drama of ideas.

SIR JAMES BARRIE

Allied by his cultivation of sentiment to the poetic rather than the social drama of our time are the plays of Sir James Barrie. Barrie is the only major dramatist of the period who has devoted himself to the cult of sentiment, and he has had his reward. With Barrie, it has ever been the case of "women and children first." Like the true man of feeling, he idolizes woman as mother and manager, and children as playboys and playthings. He is past master in the creation of a gentle and smiling pathos, of competent and humorous souls in dull exteriors, of witty and beguiling fancy. His weaknesses are the familiar foibles of sentimentality: an excess of feeling that allows him to go preposterous lengths in his abasement before feminine whim and maternal impulsiveness or to wallow in the uncomfortable eroticism of *Mary Rose*. But in *What every woman knows*, his Scottish humors give firmness to an excellent sentimental comedy, and in *Peter Pan* he created a Pucklike figure that threatens to become a part of the folklore of England. Barrie's childlike imagination, his knowledge of the feminine heart in its more touching phases, his skill in teary-smiley dialogue seem likely to keep his plays on the stage when the intellectual drama of the period gathers dust on the book stalls.

THE IRISH DRAMA

The dramatic activity that is so noteworthy a feature of the Irish literary renaissance manifests many of the characteristics of the movement as a whole and expresses some of its characteristics more perfectly than such forms as lyric poetry and the novel. The renaissance itself was the result of the impingement upon a considerable array of talents of

the vigorous nationalism always smoldering in Ireland, and the revival of interest in, knowledge of, and enthusiasm for, the riches of medieval Irish literature. This literature, at once heroic and primitive, highly stylized and sophisticated, was brought to the attention of creative writers by a group of scholars in Ireland and on the Continent, who by translation and paraphrase made the Cuchulain and the Deirdre sagas accessible to non-Celtic readers. This fantastic and deeply mannered literature, unlike any other ancient literature hitherto available, furnished contemporary writers with an unexploited mythology and an epic subject matter, and, since it was intensely Irish in nature, fed the flames of resurgent nationalism.

It is possible to distinguish two major strains in the Irish drama of our time, the poetic and the realistic. The one, whether in prose or verse, draws heavily on the resources of Celtic legend and folklore; the latter renders the phenomena of contemporary Irish life with a humor or a naturalistic harshness that have banished to limbo the grotesque and ignorant stage-Irishman of the older English drama and the music hall. But even the harshest of the realists are likely to indulge in touches of fancy or flights of wit that betray the essential Celticism of the authors.

The major figure in the poetic drama of contemporary Ireland is William Butler Yeats. Despite the fact that his temperament and his talent are basically undramatic, he has devoted a great deal of his energy to drama writing, under the stimulus of Lady Gregory, his tutelary co-worker in the Irish National Theatre. His plays, always poetic in mood, range from the fairy-fantasy of *The land of heart's desire*, through the Maeterlinckian vaguenesses of *The shadowy waters*, to the symbolic nationalism of *Cathleen ni Houlihan*. In more recent years his plays have been more freely experimental, and *Plays for dancers* and *The player queen* show a degree of simplification and abstraction that make them difficult of approach. A much greater dramatic talent was apparent in the unhappily abbreviated career of J. M. Synge,

Yeats's convert to Irish literary nationalism. His grip on reality is firmer than Yeats's, his view of the Irish peasantry more sardonic. His prose dialogue is a beguiling blend of the untrammelled imagination, poetic elevation, shrewd wit, and deeply satisfying rhythms of an isolated folk speech. Though his temper was so sardonic that plays like *The tinker's wedding* and *The play-boy of the western world* gave deep offense to professional Irishmen in England and America, his dramas had the rare distinction of becoming classics in their own time.

Of the older generation of Irish dramatists, Lady Gregory was the most skillful writer of folk comedies. With no marked urge to dramatic expression, she faithfully contributed to the early repertories of the Abbey Theatre a series of one-act plays, packed with humor and an earthy awareness of Irish peasant character and language. She also rendered it service by the dramatization of legendary material in *Irish folk-history plays* and by her translations of Molière into the Kiltartan dialect. But she was more important as a fosterer of talents than as a creative contributor to the Irish drama.

In the meantime, the problems of contemporary Irish life demanded dramatic treatment, and, though the efforts of Edward Martyn and George Moore had little success in the theater, they pointed out the way for younger talents. Of these, Padraic Colum, St. John Ervine, and Lennox Robinson are the major figures in the middle generation. Colum, out of a fine vein of poetry, wrought plays as near as any to carrying on the tradition of Synge. St. John Ervine, after several serious studies in Protestant bourgeois and peasant mentality in *Jane Clegg* and *John Ferguson*, lapsed into the conventionalities of English social comedy. Robinson, more faithful to his national birthright, has developed a variety of bourgeois realism and comedy that marks something like the end of the definite folk strain in the Irish drama, and brings its current products closer to the provincial drama of Harold Brighouse and Stanley Houghton. Something of the earlier poetic tone touches the somber dramas of T. C. Murray.

The most marked talent to appear in the Irish drama of the postwar period is that of Sean O'Casey. In him, the stresses and strains of urban Dublin life during the years of revolutionary activity find powerful representation. The mingling of bitter comedy and stark tragedy produces sharp dissonances, and, if any impression of unity arises from these violent contrasts, it is that of a spirit of sardonic irony, not veiled by such poetic speech as Synge's. But even O'Casey found it necessary in *The silver tassie* to resort to imaginative and expressionistic devices for the complete communication of his bitter denunciation of war. Apart from O'Casey, the more recent contributions to the repertory of the Abbey Theatre seem trivial and unsubstantial, although enough of the old acting tradition has survived to make the folk-farces of George Shiels seem more important than they really are.

THE POETIC DRAMA

It was inevitable that a period rich in poetic talents and, for a time at least, pregnant with dramatic promise, should show numerous attempts to revive the poetic drama. The mild Tennysonian dramatic tradition had a momentary renaissance in the flaccid dramas of Stephen Philips, whose *Paolo and Francesca* reads like a schoolgirl's version of this great story. Much of the dramatic poetry of the period simulated the form of drama and was quite devoid of its spirit. The poetic dramas of Robert Bridges, for instance, though more severely classical than Swinburne's exuberantly romanticized classicism, were completely negligent of all that was happening in the theater of our time, and Lascelles Abercrombie's philosophic dramas are dramatic only in form. In some of the plays of Gordon Bottomley, there is a closer approximation to the requirements of the stage. *King Lear's wife* and *Gruach*, in particular, have a primitive brutality that makes for a sort of post-Elizabethan poetic horror.

Of poetic dramatists who have made some attempt to meet the demands of the current commercial art theater, Yeats has been considered in another connection. Apart

from Yeats, Masfield is perhaps the most successful of the poets working occasionally in the dramatic form. His *The tragedy of Nan* contributed its moments of stark horror to the programs of Miss Horniman's Manchester Repertory Theatre, but his later work in the dramatic form has been for the most part the reworking of traditional religious or literary materials that have little claim except to specialized or rarefied audiences accustomed to verse-drama. In his interpretations of great stories concerning Tristan and Iseult, Helen, and Pompey, Masfield has been intent on recreating the characters in terms comprehensible to modern minds, but his talent is too definitely lyrical and narrative for effective adjustment to the dramatic form. A minor vein of poetry crops out in the historical dramas of John Drinkwater, where the form but not the spirit is vaguely reminiscent of the Elizabethan biographical chronicle play.

Possibly the most effective of the poetic dramatists is Lord Dunsany, the tone and atmosphere of whose drama are similar to those of his short stories and novels. Like Maeterlinck, by whom he has been influenced, Dunsany creates with a few deft strokes a world of his own, a world, stark and primitive but somehow beautiful, in which monstrous gods, powerless kings, and prostrate menials struggle to ironical and sinister conclusions. Dunsany is a highly individual but authentic creator of grotesque dramatic miniatures.

THE COMEDY OF MANNERS

High comedy has had significant recurrences, in the dramatists of the Restoration, in Sheridan, and in the society dramas of Oscar Wilde. The latter dramatist, hopelessly indebted for his threadbare plots to the social dramas of Pinero and Jones, managed to throw over them the glittering mantle of his epigrams. But the plots become more and more scrawny with age, and only when he takes plot casually, as in *The importance of being earnest*, is his work now thoroughly admirable. But his influence in heightening the quality of dramatic dialogue has not been negligible, as an

inspection of the work of men like Alfred Sutro and St. John Hankin will reveal.

After Wilde's decline and fall, there seemed little to warrant faith in the resurgence of the tradition of high comedy, for the seriousness of the prewar mind was incompatible with the sophistication and gayety of the comedy of manners. But amid the disillusionment and moral relativity of the postwar world, high comedy has again won adherents. Men like Frederick Lonsdale and the indefatigable and resourceful Noel Coward have recaptured the light touch, the elegant triviality, the *insouciance* of a tolerant amorality. It may seriously be doubted that these deft-fingered gentlemen have anything of import to communicate, but their dramatic manner is ingratiating.

Possibly the most talented inheritor of the Wilde tradition is W. Somerset Maugham. Though he deviates into competent but negligible melodramas, above a long series of comedies, of which the high points are such pleasant trifles as *Penelope* and *The constant wife*, tower the disillusioned illicit emotion of *The circle*, the venomous denunciation of vice in high places in *Our betters*, and the grim defeatism of *For services rendered*. But his characteristic vein is that of expert elegance and sprightly triviality.

CONCLUSIONS

If the dramatic revival launched hopefully in the nineties seems hardly to have fulfilled its promise, if the English drama of the postwar years has produced nothing more important than Galsworthy's increasingly dessicated social propaganda, and the dotages of Bernard Shaw, if the current popularity of the comedy of manners implies an essentially trivial attitude to the drama, the causes may be worth investigating. The fundamental cause is either a failure of talent or the attraction of talent to more profitable or congenial forms of literature. Other causes exist in the actual theater: the commercialism of most producers; the insidious and dangerous rivalry of cheap forms of public entertainment

like the radio and the talkie; and exorbitant theater rents and intolerable salaries of actors, scene shifters, and musicians. More specifically British influences conditioning dramatic productivity are the absence of a national theater giving renewed life to the successes of earlier years, the English appetite for old dependables like Shakespeare, *The beggar's opera*, and Gilbert and Sullivan, and the failure of the art-theater groups (with the notable exception of the Abbey Theatre) to reach more than limited audiences in either London or provincial cities. The process of stratification in audiences, marked in New York and on the Continent, is relatively insignificant in England, and, though the theatrical audience is perhaps more unified in England than anywhere else in the world, except in Russia, it is also essentially light-minded in its attitude toward the drama as entertainment, and this attitude, inimical to really serious expression in the drama, has infected most of contemporary England's promising playwrights.

V. POETRY

The history of contemporary poetry is the history, not only of a large number of distinct, if not overpowering, talents, but of a series of movements and counter-movements of a very considerable complexity. The major counter-movement was inevitably a reaction against Victorianism in poetry, in particular against the Tennysonian tradition; this counter-movement expressed itself in the antithetical directions of muscularity and aestheticism. Coincidental with the War were the so-called "Georgian" movement (in some respects, a reaction to the violences of muscularity and the depravities of aestheticism), the imagist movement, and the War poetry which attempted to assimilate the catastrophic events of the World War into the individual and social consciousness. The postwar period has, again, been marked by a series of mutually opposed but vigorous counter-movements, agreeing in nothing save their hostility to the decadent pastoralism of Georgianism, and their esoteric intellectualism and experimentalism. Of these postwar groups, the Sitwells, Robert Graves, and T. S. Eliot are the energizing nuclei. Somewhat apart from these poetic controversies stand the Irish poets and such traditional and philosophical poets as Robert Bridges, Lascelles Abercrombie, T. Sturge Moore, and Gordon Bottomley.

REVOLT IN THE NINETIES

The revolt in the nineties was a revolt against the deteriorated Tennysonian tradition, and, as in most revolts, the rebels misunderstood or misrepresented the enemy against which they were embattled. What the rebels of the nineties objected to was, not the great and noble artistry of Tennyson in his more heroic poems, but the debilitation of that strain through the insidious influence upon him of the more pro-

vincial and domestic elements of the Victorian spirit. The perfection with which Tennyson embodied the dominant Victorian spirit seemed, in the eyes of the rebels, a punishable crime. The purity, not to say the prudishness, of Tennyson's domestic verses intensified the offense. But the Tennysonians were more to blame than Tennyson for the decadence of late Victorian poetry. Its flaccid but orotund utterance, the sentimentality of its subject matter and its attitudes, its Landseer-like false nobility: these characteristics, both the muscular poets and the aesthetes felt, must be banished from the poetry of England. Moreover, as at the end of every fruitful period of art, there was a sense that the vitality of the Victorian subject matter and technique, the meters and the imagery and the diction, had been exhausted, and that new subject matter and new forms must be found to renew the life of poetry.

Such a renewal of life was sought by William E. Henley and the young men whom he admonished to bring art back again to nature. Poetry was to receive an infusion of red blood by attempting masculine and urban subject matter. Henley, whose robustness had something of the neurotically compensatory about it, was more important as an influence than as a poet, but his *Hospital poems* were bold attempts to reduce refractory material to poetic treatment, and his *London voluntaries*, though, at this late date, they seem sufficiently romantic in tone, were courageous in their use of hitherto neglected urban phenomena, and influential in their development of a highly rhythmic unrhymed verse which in the aesthetic controversies of the War period was to be designated as "free." But the most conspicuous apostle of masculinity in poetry was the emergent Rudyard Kipling, who won for poetry perhaps as wide an audience among relatively unpoetic readers as any poet since Burns. Kipling was immediately noteworthy for his extensions of the materials for verse; cockney soldiers on every frontier of the Empire, ships and engines, legends of English history and Empire building, flag waving and drum thumping patriotism—all these

elements were destined to catch the eye and ear of strenuous nationalists and exuberant imperialists. And for the treatment of this new and sometimes reluctant material, Kipling developed a superb technique: a strong and finally obvious rhythm, like the tramp of marching men or the beating of a tomtom, an insatiable appetite for technical words and the oddities of dialect, and a colorful and glamorous exoticism. But Kipling has suffered immeasurably in critical esteem for the banality of his ideas: his public-school code of unthinking manliness and his aggressive imperialism. To the complex postwar era, the poetry of Kipling seems hardly more than extremely skillful verse. *His* direction was not the direction that poetry was to take in a self-conscious and analytical era, though the spirit of Kipling was to be aped repeatedly in the more repellent of the poems produced by the War.

Nor was the current of English poetry to be determined by the aesthetes whose antics made the nineties a byword for *fin de siècle* decadence. The aesthetic movement is popularly associated with the nineties because it reached its apogee in that decade in the spectacular triumph and fall of Oscar Wilde, but it had begun twenty or more years before as a sort of literary parallel of pre-Raphaelitism, and was, like it, a protest against Victorian bad taste in art and provinciality in thought. The sources of aestheticism were Continental, in particular, French, but, in comparison with Continental decadence, the decadence of English aestheticism was pallid and imitative. But it had its sensational triumphs and its own minor virtues. More important than the aesthetic creed of the decadents was their ethical creed, a perverse inversion of Victorianism. The Victorians had sentimentalized about virtue; the aesthetes sentimentalized about vice. The Victorians had written for the *jeune fille*; the aesthetes would write for the *demi-mondaine*. The Victorians had placed morality high above art; the aesthetes placed art high above morality. The only ideas that could be countenanced were paradoxes arrived at by standing Victorian commandments on their heads. As a guide to life, the aesthetes, perverting the austere

impressionism of Walter Pater, made sensation the criterion of excellence. Craftsmanship and artistry were the desiderata. Manner and not matter was the important thing. Wilde, with elaborate casuistry, demonstrated that art did not imitate nature, but that nature imitated art.

The indignation aroused by *The Yellow book* and *The Savoy*, the major magazines founded by the aesthetes, the dismay caused by the conscientious corruption of Aubrey Beardsley's evil illustrations, the sensations stirred by the depraved and uncontrolled lives of such men as Wilde and Ernest Dowson won for the works of the aesthetes an excessive depreciation in their own time, and an excessive overvaluation in the first decade of the twentieth century. Their actual contribution to the literature of our time is disappointingly slight. Wilde's talent burned brightest in talk, like acting, one of the most ephemeral of art forms; and the prose essays, *Intentions*, approximating most closely his conversation, contain his most enduring achievement. His lyrics are frail and derivative. *The sphinx* is overdecorated and excessively mannered. Only *The ballad of Reading Gaol*, his most uncharacteristic poem, can be read any longer with admiration. Ernest Dowson survives by virtue of a small handful of lyrics, in which his spirit, torn between sensuality and spirituality, attained classically restrained expression. The early poetry of Arthur Symonds reads like a travesty on aestheticism, but his later work has become more athletic, robust, and unaffected. A few lyrics by Dowson, the malignant beauty of Wilde's *Salomé*, the elegant naughtinesses and sardonic bestialities of Beardsley's drawings—these are the likeliest survivals of the most notorious literary movement of the time.

THOMAS HARDY

A far more accurate interpreter of the time spirit than either the muscular poets or the aesthetes was Thomas Hardy, who, renouncing the writing of novels because of the puritanic indignation aroused by the publication of *Jude the obscure*, returned to his first and last love, poetry, and became one

of the most impressive poets of the age. Hardy's poetry is a more direct expression of his personality and philosophy than even his finest novels. That personality and philosophy had been formed in the nineteenth century, and the twentieth brought little or no alteration of it. Temperamentally inclined to what has been called a twilight view of life, Hardy accepted more whole-heartedly than any other major poet of his time the doctrines of scientific determinism and their implications. To Hardy, as to the true determinist, the Universe is a huge and terrifying machine, operating unconsciously and purposelessly. Man is both the product and the victim of this overwhelming mechanism, a victim of powers negligent of him, because unconscious of his pathetic dream of security and happiness. But Hardy's vision is not, as he frequently insisted, merely pessimistic. For him, all life confronts an identical impasse; and, over all forms of life—the conies on the battle field, woman at her most perverse, man at his proudest, Hardy extends the protecting mantle of his brooding compassion, and, when the occasion does not call for tears, Hardy is ready with a sigh or a wry smile.

Hardy's poetic art is not readily accessible to all readers. Like Browning, although perhaps less consciously, Hardy resorted to crusty and crabbed diction and rhythms, but he was capable of intense lyricism, and his verse technique was a suitable though rough and sturdy garment for his great poetic spirit. Every line that Hardy wrote is touched, intimately or remotely, by the view of life that, common in its essentials to all scientific determinists, he made peculiarly his own. And yet, his lyrical writing is various in mood, from the sardonic humors of his satires of circumstance, terse as condensed novel-plots, to his gay or melancholy love lyrics, and his microscopic studies of nature and sub-human life. Most characteristic, however, are his philosophical lyrics, in which the view of life is stated in abstract terms touched by profound emotion. Hardy's supreme achievement is his poetic drama, *The dynasts*, in which, with

tremendous imaginative force, he applied his doctrines to the history of one of the most striking incarnations of the will-to-power. Viewed from the remoteness of a Heaven of Hardy's own devising, Napoleon's disruptive career takes on the character of a universal puppet show in which seemingly willful figures are jerked hither and thither by unseen strings. Here, as in his lyrics, the range in tone and manner is extreme, from the earthy humors of his peasant chorus, through the conscientious dullnesses of parliamentary debates, to deeply poetic lyrics and visions of epic action wrought with a world-sweeping imagination.

THE IRISH POETS

Perhaps the finest flowering of the Irish literary renaissance was neither in the drama nor the novel, but in poetry. The richness of this poetry implies the simultaneous appearance of a large number of talents endowed racially and individually with the gift of song. But the richness was enhanced, on the one hand, by a quickening of imagination due to the resurgent nationalism of southern Ireland, and, on the other, by the revival of medieval Irish literature, the influence of which had hitherto been restricted by its imprisonment in a tremendously difficult and little-studied language. But the effects of these influences were unequal in depth and weight, since they operated upon variously gifted individual and creative temperaments and talents.

Both the typical and the individual qualities of the Irish poet can be illustrated in the poetry of its unofficial dean, William Butler Yeats. Like most poets of his race and age, he has been deeply moved by the stories of Deirdre and Cuchulain, and, like many another Irish poet, he has been intimately, if not tragically, involved in Ireland's struggle for political self-determination. But no attentive reader could mistake Yeats for a conventional Irish poet. His individuality is apparent in the constant refinement of his art, in his earnest quest for literary perfection, and in the varieties of avenues, legitimate and illegitimate, by which

he has attempted to plumb mystical and esoteric experience. The mysticism of Yeats is less accessible to many readers than that of A. E., and often, especially in the middle period of his career, its symbolism is intelligible only to the advanced initiate. But in his more recent work, Yeats's psychological realism and his insight into the experience and mentality of maturity testify to his rescue from the bogs of spiritualistic and less reputable forms of approach to the mystical vision.

A. E.'s quest for ultimate reality has led him into a rich and earthy pantheism. For him, as for Hardy, all life is the expression of a single force, but the unity of living things is not, as with Hardy, out of harmony with the unity of the sub- or super-animate. Consequently, his reaction to the universe is tolerant and hopeful rather than tolerant and dispiriting. Life and death are equally valid and equally welcome. The ideas of A. E. are sufficiently familiar, but the medium in which these ideas are expressed is remarkably individual. For, despite the practicality which marks his daily life, A. E.'s verse and vision have a radiant opalescent beauty, in which light and color seem the most characteristic manifestations of the glory that is in all things. No poet of our time has built a more luminous and etherial world than has the fine visionary nature of A. E.

There have been many other notes in the swelling chorus of contemporary Irish song. Synge's poetry is only a slight sheaf, but his translations from Petrarch and his scanty lyrics display in verse the qualities made familiar by his plays. In Padraic Colum, a stronger peasantlike strain is touched with nimble fancy or lightened by humor. James Stephens' spirit is that of a sensitive and uncannily observant gnome, but he is really more human than elfin, for he is hurt by every cruelty and agony dealt to little creatures, and he is charmed and enchanted by the gusty natures of peasants and unconventional proletarians wherever he finds them. Less national but authentically lyrical are the early verses of James Joyce, in which the clarity and the serenity of seventeenth-century classicism shine out.

JOHN MASEFIELD

Masefield began his work as an innovator under the influence of the muscularity of Kipling. No one who can remember the sensation caused by the appearance of his early narrative pieces can forget the impact of those astonishing events. The early poems were unquestionably influenced by his enthusiasm for Chaucer's great story-telling powers, but their subject matter and tone also reveal the influence of Kipling in their marked rhythm, heavy alliteration, and strenuous enthusiasm for the common man. Masefield's early narratives, shocking alike in subject and in language, were intended to restore narrative verse to favor. Their influence in this direction has been negligible, and time has brought to light weaknesses in these and subsequent poems of the same type: exaggerated coloring, melodramatic settings and plots, and a carelessness in technique that is only partially offset by such brilliant passages as the sea scapes in *Dauber*. Perhaps his less dramatic but more deeply British *Reynard the fox* is, at this date, the most readable of his narratives. The period of experimentation over, Masefield reverted to the ways of conventional but not, therefore, contemptible poetry. Probably his finest work is, not the narratives, striking and colorful as they are, but the lyrics and sonnets in which his perpetual quest for beauty, the love of the English countryside, and his brooding upon curious man and his fate are the most frequently recurring subjects. Masefield's reputation will suffer, is, indeed, already suffering, not only from the overabundance of his work, but also from its lack of distinction and its technical casualness. In poetry, nothing short of perfection in its kind is long tolerable, and Masefield's too frequently falls far short of it.

TRADITIONALISM

In the midst of the currents and countercurrents of experimental poetic activity, the great traditions of English romantic poetry have not gone unheeded, and work that is worthy of that great tradition deserves praise no less than

work that is conscientiously but often feebly experimental. Traditionalism in the best sense of the word is illustrated by the work of Robert Bridges, whom the laureateship raised to an uneasy eminence but did not demoralize. The traditionalism of Bridges was clearly revealed in his scholarly interest in the metrical habits of Milton and Keats, in his sense of responsibility to language, manifested by his founding the Society for Pure English, and his own fastidious but never tasteless experimentation with metrics. A distinguished, not to say temperamentally classical nature, he felt himself urged to the attempt to breathe life into the form of the classical drama, and to select as subjects for lyrical writing themes of human love and the love of nature that have been hallowed by centuries of poetic attention. His boldest experiment in the choice of subject matter is his elaborate philosophical poem, *The testament of beauty*, in which in loose but subtle Alexandrines, he attempted to synthesize a strongly Platonic reading of life with the increment of knowledge due to modern science. Greeted with a singularly wide enthusiasm upon its publication on Bridges' eighty-fifth birthday, the poem is rapidly becoming a curiosity of literature of the order of Erasmus Darwin's *Love of the plants*. Bridges' most vital work was done, not in this statement of his philosophical creed, his classical dramas, or his sonnet sequence, but in his specifically lyrical writing. Here, too, many of the products are skillful technical exercises rather than embodiments of any very genuine creative impulse, but at his best Bridges could fuse feeling and observation in an artistry that had a delicacy and finality, a lucidity and elegance that are veritably classical.

But there are other poets in whom traditionalism plays a not unworthy part. Lascelles Abercrombie's spirit is more philosophical, less lyrical than Bridges', and neither his frequent use of the dramatic form nor his recourse to historical or legendary situations conceals his highly individual utterance. Without arriving at a definite or systematic philosophy, Abercrombie is content to present in poem after poem rich

broodings upon the nature of man and the meaning of the variety of forms that life assumes. More primitive and romantic in his sources of inspiration than Abercrombie or Bridges, Gordon Bottomley has brought into contemporary poetry notes of violence and horror which have the effect of sophisticated primitivism, of romanticism shot through with a vein of naturalism that restores a quality rare in English literature since the dramatists Webster and Tourneur. T. Sturge Moore, like the other traditionalists, finds inspiration in the great figures and legends of history and romance; like them, also, he exhibits a yearning for the dramatic form with perhaps as little genuine dramatic spirit. Like Abercrombie, he is concerned, not with the circumstances but the significance of the experiences his poetry communicates, and those significances are such as would manifest themselves to a spirit austere, controlled, and less sunnily classical than that of Bridges. If Bridges recalls the classicism of the later English Renaissance, and Bottomley, its decadence, Moore is more nearly Roman in spirit.

Traditionalism at its worst is exemplified in the voluminous products of Alfred Noyes, whose ideas are frankly Victorian and whose verse technique is that of a saccharine Kipling. The animated jingle of Noyes's lines, their superficial color and brilliance have made certain of his lyrics as popular as Kipling's *Barrack room ballads*, but his essential emptiness and thoughtlessness render his popular work less distinctive than Kipling's. He has been more successful in bringing to life a sentimentalized Elizabethanism than in writing the epic of science through the ages. He is as remote from the living movement of modern poetry as it is possible for a modestly literate person to be.

GEORGIANISM

The nature poets of our time, whatever their divergences (and they are many and important), agree in their love of the gracious, comely English countryside, and their interest in the lives of those who, living for generations close to nature,

have taken on something of the impassivity of nature and the wisdom of the instinctive.

The finest of the poets whose major subjects are nature and man living close to nature is A. E. Housman, the unquestionable individuality of whose work indicates the distinction with which a highly sophisticated nature can re-interpret familiar material. The stoicism of Housman has deep and various roots: his knowledge of the ways of thought of those whose lives are one with the rhythmic growth and decay of nature and whose personal impulses are dwarfed by the spectacle of resurgence and evanescence, and his deep knowledge and sympathy with classical stoicism. The always ironic and sometimes grim tone of Housman's work is made tolerable to multitudes of readers and imitators by the classical fastidiousness, the mosaiclike perfection of his artistry. An Horatian scrupulosity is concealed behind an art that is not less studied for all its appearance of careless ease. Housman's wide and in some respects regrettable influence on younger and more flippant writers does not diminish his personal stature.

At an opposite extreme from Housman in sophistication and complexity of culture are the personality and work of W. H. Davies. A veritable "innocent" abroad in an increasingly urban world, Davies has contrived to keep his spirit fresh and clear from the impurities of modern sophistication. Genuinely in revolt against the ugliness and impersonality of urban life, Davies finds in the cultivation of tender feelings about the beauty of nature and of animal life the satisfaction that a more complex and exacting world cannot offer. And his artistry is as artless as his ideas and emotions. At its best, it has a spontaneity and lucidity, a simplicity and charming directness that we associate, however erroneously, with childhood. But, at its worst (and Davies seems almost devoid of the power of self-criticism), his verse runs dangerously near to doggerel, and the honesty and sweetness of his spirit hardly furnish less idyllic natures more than a sense of vicarious escape. For the ineptitudes, the false simplic-

ity, the cockney unreality of Georgian poetry, Davies, in particular, must be blamed.

Similar in spirit, but superior to Davies in artistry is the restrained output of Ralph Hodgson. His motifs are singularly few: the love of animals, the hatred of cruelty, and a kind of ecstatic joy in all living creatures. Almost tractarian at his feeblest, Hodgson by his searchingly self-critical art and his powerful imagination attained supreme expression in *A song of honour* and *The bull*, no less than in two or three marvelously fresh lyrics. Edmund Blunden's early work was realistic in observation, diction, and feeling. But he has moved rapidly out of the vein of his hardy pastoralism, and, although his poetry, written under the influence of John Clare and the seventeenth-century mystical poets, Herbert and Vaughan, has lost something in vitality, it has gained in purity of tone and feeling. But Blunden is too considerable a figure to be regarded as merely Georgian.

The poets we have designated as Georgian are variously admirable. Their imitators and followers, the rank and file of the Georgians, emphasized their weaknesses rather than their virtues, and their tepid and feeble verses about lambs and birds, dogs and flowers, provoked a legitimate reaction against the false pastoralism of cockney mediocrities. In all probability, some of the excesses of Georgianism were due to an unconscious escape from the horrid realities of the war years, an overvaluation of rurality and quietude as against the rootlessness and the cacophonies of military life. At any rate, against the tepidities of Georgianism, as against the lukewarmnesses of Tennysonianism, the innovators of the postwar period have been in complete revolt. Nature viewed with real or assumed simplicity has become an anathematized subject.

POETRY AND THE WAR

The War boomed, not only patriotism but poetry; for hundreds of men, stirred more deeply and less selfishly than they had ever been, or ever again were to be stirred, were moved to distill their excess emotion into something resem-

bling poetry. Inevitably, most of the literary results of this international psychosis have a merely pathological significance. Inevitably, too, the pathos or tragedy of lives horribly stamped out lent (and still lends) an adventitious significance to work of no great import. Most fortunate in this respect is the still radiant memory of Rupert Brooke, whose passing apotheosis reveals a young man of romantic proclivities well checked by the youthful cynicism with which Donne and the Jacobeans infected him. His promise was, and ever must be, debatable. Less fecund but in some ways more individual is the poetic output of Wilfrid Owen, whose battle-field emotions have a reality far beyond conventional patriotism. His poetry celebrates the intense comradeship flowering in the isolation of that remote, fantastic, horrible world in which men lived cut off from the timidities and decencies and comforts of civilian life. The honesty and authenticity of Owen's observations and emotions are enhanced by an individual technique, especially apparent in his handling of meter and his substitution of consonance for rhyme.

For such war poets as survived the conflict, peace had its ordeals no less than those of war. Peace has revealed the emptiness of Robert Nichols' pretty wartime fancies. Siegfried Sassoon, at first accepting without question the conventional attitudes of patrioteers, revolted into a crude and violent pacifism. His later work has been less violent and more conventional, and, though the satirical strain is recurrent, his lyrics in recent years have been deeply personal rather than stridently social.

Probably the poems inspired by the War that are most likely to survive are not the maudlinly patriotic or the aggressively horrible or pacifistic but such a restrained and universalized treatment of wartime emotions as one finds in Masfield's "August, 1914." On the development of poetry since the War, that catastrophic disruptive experience has had but little technical and but slight intellectual effect.

IMAGISM

After the revolt of the aesthetic and muscular poets in the nineties, the next literary revolt of consequence coincided with the War and disappeared almost completely with it. This revolt is the movement known as imagism. The credit for launching the movement belongs to the American expatriate, Ezra Pound, who, under the influence of T. E. Hulme, persuaded a number of kindred spirits to publish the anthology, *Des imagistes*, in 1914. This was followed by *Some imagist poets*, which the American poet, Amy Lowell, edited in 1915, and by others of the same title in 1916 and 1917. The major principles of the imagist creed, as stated in their manifesto in *Some imagist poets* (1915) may be summarized thus: (1) to use the language of common speech but to employ the exact word; (2) to create new rhythms as the expression of new moods; (3) to allow absolute freedom in the choice of subject; (4) to present an image, not vague generalities; (5) to produce poetry that is hard and clear; (6) to aim at concentration, since concentration is the very essence of poetry. It is clear that these purposes were provoked by the vague and rotund generalities of decadent Victorian poetry. It is also clear that to confine poetry to the presentation of images, however vivid and arresting, is to circumscribe it unduly. No one of the poets associated with the imagist movement was long content to work under the heavy restrictions of this dogmatic creed.

Of the poets concerned with the early history of the imagist group, D. H. Lawrence has proved the most noteworthy. His energetic response to vitality in flowers and animals, the quivering energy of his representations, the spasmodic and eruptive nature of his emotional ecstasies made the imagistic technique an appropriate medium for his writing. But, though Lawrence never succumbed to technical conservatism, he was too mystical, too passionately and destructively critical a nature, to content himself with the limitations of an essentially sensational medium, and his later work, rough and

fragmentary as much of it is, is a more direct expression of his prophetic denunciations and visions than his purely imagistic work.

Nor has imagism retained the allegiance of Richard Aldington, whose satirical nature was soon irked by this narrow creed. Fine as Aldington's miniaturelike imagistic poems were, his analytical and brooding spirit has found in fantasy or in a sort of sublimated colloquialism a more fit organ for vital expression. Only F. S. Flint, one of the leaders of the movement, remained faithful to the original creed, but his postwar work has been negligible in substance and influence.

INNOVATORS

Since reformers are notoriously controversial, there is no occasion for astonishment in the discovery that each group of poetic innovators of the war and postwar years has been at daggers drawn with all the other camps of poetic rebels. But the tumult and the shouting accompanying the literary controversies of cults and cliques are notoriously brief in duration, and, after the dust has settled, it becomes possible to distinguish the lines of conflict and something of the net gains and losses from literary bloodshed.

Allied to imagism in certain technical respects but historically unrelated to it is much of the work of Edith Sitwell and her brothers Sacheverell and Osbert. In the work of all three there is a marked reliance on new and startling images to carry the burden of the poem's effect, and in all three there is an indirection in the statement of the poem's idea that suggests their outspoken antipathy to the moralizing precepts of the Victorians and the Georgians. They are akin too, in their preference of complexity to simplicity, of arrogance to humility, of astringency to expansiveness.* To each of them, artifice and whatever form of culture suggests artifice—the eighteenth century, the *commedia del' arte*, formal gardens, costumes, and manners—are enticement and assuagement from the dully decorous. Of the three, the poetry of Edith is the most individual and vital. By an almost

constant utilizing of the effects of synaesthesia—the associations of visual sensations with auditory, of tactual sensations with visual, etc.—she contrives to create a hard, brittle world that has something of the unreal theatrical quality of the world of Rousseau *le douanier*. Her view of the world, moreover, is more tangible than that of her brothers, the view of a precocious and perverse child, driven back from the pasteboard unrealities of the adult world to the unsmitten citadel of childhood. In Sacheverell, there is more enthusiasm, less artificiality, and less willful experimentation with epithet. He is less appalled by the stupidity of contemporary life than Osbert, more content with the grandiose exuberance of the baroque. In Osbert, the Sitwellian astringency is at its height; he is the family's appointed satirist, but he is peevish rather than stalwart in his somewhat picayunish flaying of dowdiness and mediocrity, though the elegiac note of *England reclaimed* marks a closer, though still fastidious, approach to common humanity.

Less precious than the Sitwells but equally sure of themselves are such conscientious rebels as Roy Campbell and Robert Graves, alike only in their contempt for most of their poetic contemporaries and in the arrogance with which they pursue their individual development. Of the two, Campbell is the less noteworthy, for the violence of his epic imagery and the forced exuberance of his imagination give him the false magniloquence of a hardy provincial who sees it as his mission in life to replace the effete by the devastatingly energetic primitive. The case of Graves is a more difficult one. His nature has ever been un-British and contrary, but his earlier poems, with their ingenious fancy and engaging wit, hardly prepared one for his later flight toward the metaphysical. His later poetry moves in the direction pointed out by Eliot, that is to say, toward abstraction, subjectivity, and obscurity. It suggests the conviction that poetic communication with his co-worker, Laura Riding, is more important than communication with the world.

Equally disdainful of an easy communicativeness is T. S.

Eliot, who, at the moment, is the most considerable influence on contemporary poetry. For the conventional reader, the obstacles to the complete appreciation and admiration of Eliot's poetry are two: the unresolved discords in the mood and tones of his poetry and the constant and esoteric nature of the literary and cultural references in almost every poem. To understand the reason for the presence of these elements is to come somewhere near the center of his poetic purpose. The dissonances, the bitterness and barrenness, the aseptic mood, everywhere present in Eliot's work (except perhaps in the wistful fluttering toward faith in *Ash Wednesday*), are the reactions of a sensitive nature to the spiritual impoverishment, the relativistic and philosophical chaos of the modern world. So disheartening is experience, so hostile is life to the preservation of an elevated or consolatory or romantic mood that his poetry must needs attempt a synthesis of the sordid and sublime, the bestial and the spiritual, the desperate and the resigned. And this mood of Eliot's is not merely an end-product of the contemporary state of affairs; the esoteric allusions, the richnesses and intuitions, the horrors and ecstasies of earlier cultures supply overtones to the theme of contemporary desperation. With these difficulties comprehended, the work of Eliot becomes, not merely more intelligible, but more significant. Here is the modern consciousness at its most conscious, expressing itself with no compromise, without sentiment or softness, in a mode that combines wit and imagination, flashes of the grand style and studied banality. But *The waste land*, his most ambitious work, with all its powerful projection of the desolate and barren, remains a notable failure in artistic communication; only abject disciples will lavish on it the amount of study which no contemporary poem has the right to demand. It is in his lyrics, both early and late, that what Eliot has to say reaches his reader without willful and unnecessary impediments.

Though less successful than John Donne in synthesizing contradictory moods, Eliot, like his master, is experiencing

the sensation of being in his own lifetime the founder of a tradition. It is natural that newly emergent English poets should not manifest Eliot's rich and matured culture. But his satirical spirit, his hatred of the romantic and sentimental cliché, his ascetic and egocentric tone, his abstruseness and his exactions from the patient or the impatient reader, mark the as yet tentative work of W. H. Auden, William Empson, C. Day Lewis, and Stephen Spender. In the attempts of these young writers to synthesize the noble romantic tradition and the chaotic phenomena of the modern world, in their passionate and subtle analysis of contemporary states of minds, in their attempt, in the footsteps of Donne and Eliot, to find an appropriate medium for the expression of the overacute and oversubtle modern consciousness, they seem to be bent on the creation of a school of neo-metaphysical poetry. But in contrast to Eliot's ethical solipsism, his young followers seem to be calling out for a renewal of faith in social or communal enterprise and idealism.

Whether or not English poetry is bent on a generation of excessive intellectuality, recondite allusiveness, and astringent utterance, no one can say. One can, at any rate, be sure of an ultimate reaction from the metaphysical to the familiar ways of feeling and generosity, of comprehensible beauty and humane compassion.

VI. ESSAY AND TRAVEL

If the informal essay has retained more adherents among authors and readers in England than in America, the reasons are not far to seek. In England, the strong tradition of informal and personal expository writing, established by Addison and Steele and formalized in the eighteenth century, was revived and personalized by the prose writers of the romantic period. Regnant over the tradition is the extraordinarily winning figure of Charles Lamb, whose artistry fixed once and for all the form, style, and tone of the traditional informal essay. Practical considerations as well have encouraged the continued production of writing of this sort in England. In America, a tremendous appetite for short stories has tended to kill the taste for milder and less adventurous literary forms; in England, the popularity of weeklies of a variety of political and aesthetic creeds has furnished a number of personalities the opportunity for consecutive expression in this medium. The magazinelike English newspaper, especially in its Sunday editions, has not been without its influence. Yet, the informal essay is, and seems likely to remain, a minor literary form. The problems confronting men of letters today are too serious and complex in nature to leave a margin of time and energy sufficient for the production of literature of a leisurely sort.

The informal essayist is a type with fairly easily marked characteristics. He is, first of all, a person who can turn the most unpromising subject to effective and attractive use; he is a person to whom nothing human or inhumane is alien, and whose curiosity and enthusiasm are infectious. He is a sort of literary prestidigitator: he can make something out of nothing, and keep any number of verbal notions in the air simultaneously. He is skilled in evoking exactly the right mood and tone, and in effecting subtle mutations from one

mood to another. Sometimes, merely a witty and pointed phrase maker, at others, he is a stylist of the utmost delicacy and refinement of touch.

A large share of the mantle of Lamb has fallen on the ample shoulders of E. V. Lucas, Lamb's editor and biographer. Less wistful and touching than Lamb, Lucas has something of his master's gusto and enthusiasm, even though the objects that inspire his feelings are necessarily different. Lucas is a far more widely experienced person than Lamb; he has traveled widely and delightedly; he is a connoisseur of various fine arts. His humor is less delicate, more robust. Like Lamb, he is a devotee of London and its literary and picturesque personalities. His style is lucid and apparently effortless; his manner, at its most ingratiating, is that of the perfectly cultivated monologist. Whether he writes of flowers or pigeons, of dogs or cricket, one listens as unweariedly as Coleridge's wedding guest. In the same tradition but with a somewhat narrower range of interest are Robert Lynd's less indefatigable essays. His friendly approach to animals, his sensitive response to natural beauty, and his flair for odd and submerged characters are pleasantly but not fatally reminiscent of the stock informal essay. He is equally diverting on the subjects of children, parties, sly fathers, afternoon teas, bed knobs, and new cats.

The most hearty survivor of the elegant mode of the nineties is the perennially youthful Max Beerbohm. Among the swarm of gentlemen who write with ease, Beerbohm, from his first word to his latest, has been satisfied with nothing short of perfection, and the regularity of his success is the measure of his excellence. Suave, fastidious, elegant, assured, his style is the man, and, although in his earlier essays, there are traces of self-conscious triviality and an almost perverse avoidance of bourgeois seriousness, his later writings display a deepening feeling and a broadening human sympathy. Beerbohm's imperturbable elegance has stood unshaken amid the cataclysms of the time, and, although his dandyism may seem an affront to the solemn-eyed, his

chiseled prose must ever be a delight to the searcher for perfection in trifles. In the tradition of gentlemanly elegance is the less fastidious craftsmanship of Maurice Baring's essays, whose records of the theatrical enthusiasms of his young manhood belong alike to the history of the theater and to literature. Akin to Beerbohm in exquisite artistry, if not in temper, was the work of Alice Meynell, whose serious disposition, deep womanliness, and sympathies with literature and artists, found beautiful expression in subtle and haunting essays. Here are delicate perception of natural beauty, refined and restrained feeling, and an utter remoteness from vulgarity and coarseness of texture.

Artistry such as we have been considering we are not likely to find among the other conspicuous practitioners of the informal essay. Chesterton's concern has ever been with ideas and creeds rather than with the fascinating phenomena of unordered experience, and for the expression of his ideas, Chesterton early evolved an almost mechanical technique of paradox and verbal perversity which dazzled, until it dulled, one's powers of perception. His ingenuity in bending almost any subject to the service of his fundamentalist creed is extraordinary, but familiarity with that creed gives his reactions to whatever subject he chooses an automatic quality that is the very antithesis of the true essayist's spontaneous responses. His co-worker in propaganda for Catholicism, Hilaire Belloc, showed, in his earlier less controversial period, a very much more real flair for the informal essay. He resembles Lucas in his enthusiasm for travel and in his ability to make bricks without straw, but his temperamental contempt for the form he found it profitable to use is apparent in the trifling titles of his numerous collections of essays. An absolutist creed is not the best foundation for an activity so subjective and relativistic as the writing of informal essays.

The essays of Philip Guedalla are in the mode of unflagging brilliance established by Chesterton. But Guedalla's taste for the momentary explosiveness of the epigram unfits him for the subtle modulations of the essay form. His triumphs

are those of isolated sentences, the deft manipulation of literary allusions, and elaborate witticism in the manner of a minor Beerbohm. Less verbally brilliant but intellectually more serious are the ventures into essay writing of Aldous Huxley, whose intellectual plasticity and skill in stating a variety of attitudes toward the modern world combine to make him a minor prophet of contemporary disillusionment. Here, rather than in his novels, Huxley allows his own unqualified enthusiasms for art and literature direct expression. His essays show rather more distinctly and directly than his novels what he happens to be thinking and what, in a generally unsatisfactory world, he can find to his liking.

Though a sensitive response to the extraordinary beauties of the English countryside—comfortable and well-groomed, moist and variously green—is a part of the equipment of many a poet or novelist of importance—from Thomas Hardy to Edmund Blunden, from Robert Bridges to Sheila Kaye-Smith—the treatment of nature in descriptive and expository literature is singularly infrequent. In most writers the treatment of nature is incidental to the presentation of the emotions associated with nature and stimulated by it, or to the depiction of characters conditioned, sometimes fundamentally and tragically, by the natural setting. Only one major writer of this period, W. H. Hudson, has devoted himself primarily to the literature of nature. A childhood and youth spent on the South American pampas explain in part his interests and his powers. For it was there that he developed his uncanny powers of patient observation of the animate and inanimate world; it was there that he attained, through close contact with life and death in their most striking forms, his hostility to urban civilization and to man divorced from the influence of nature, a passionate love for all forms of life, and a kind of radiant pantheism that lends significance to every flower that blows. In his intense enthusiasm for birds, there is something symbolical of his rarefied soaring spirit, that yet remains faithful to the last morsel of observed fact. And the scientific precision of his observation, the

refinement of his spirit, the amplitude of his vision found supreme expression in a style that is meticulous, colorful, and luminous.

H. M. Tomlinson shares with Hudson a hostility for the horrors of urban noise and filth, and escapes whenever possible from the routine and drab existence of the modern white-collar worker. His acquaintance from youth with the life of the East London wharves, his sense of exciting secret lives hidden away in mean streets, the nostalgically romantic love for the old, disappearing sailing vessels—all these find winning expression in his atmospheric prose. Less individual, more typical of a somewhat tiresome middle-aged liberalism are his fondness for animals, his laments for youth massacred in battle, his anti-commercialism, and his habit of arriving at enlightened attitudes a decade after they have occurred to the intellectual vanguard. But his is a not unimpressive exposition of the usually repressed urge to escape the machine-mastodon of modern industrialism.

The circumstances surrounding contemporary journalism have made it almost obligatory for a budding novelist to travel on commission, as Stevenson and Hearn once did, to send home a series of travel letters, and ultimately to gather them in a substantial or insubstantial volume. Since the motivation is usually merely economic, and the activity, incidental to the writer's real work, the results are not likely to be of permanent interest. Nevertheless, writers are perhaps the best of travelers, since their sharpened senses seize and note impressions that the tourist, deep in his guidebook, will surely miss, and a professional technique triumphs over the inexpressive mortal's impulse to keep a diary to inflict on his incurious friends.

It is not surprising, then, that writers like Kipling in *From sea to sea* and Arnold Bennett in *Those United States* should bring a modicum of their powers to bear on their experience as travelers and create sharply etched pictures and vigorously stated opinions of places and persons visited. Bennett's insatiable appetite for fact, his lack of provincial-

ity, and his good humor make his reactions less British and supercilious than Kipling's. In much the same genre are Rupert Brooke's *Letters from America*, his single journalistic venture. On a slightly lower level of journalistic enterprise are the shrewd and malicious travel sketches of Stella Benson in *Worlds within worlds*, and the semi-romantic, semi-cynical reactions of the sprightly brothers Waugh to the twentieth-century grand tour. More important record of more important personalities are the accounts of Padraic Colum's travels in the South Seas and in his native Ireland and the scalpel work of Aldous Huxley and D. H. Lawrence. The latter's feverish quest for a place where he might find himself temperamentally at home resulted in a series of volumes on Italy, Sardinia, and Mexico, which are guides to the spiritual adventures of the author and intuitive appraisals of the countries in question rather than witty or reliable Baedekers of desultory observation. A less violent and controversial personality, the cosmopolite Norman Douglas, has found congenial subjects for leisurely and richly cultured studies and observations in the byways of southern Italy.

The personality of Cunninghame Graham is eminently suited for the production of distinguished travel literature. In him survives, as rarely in our time, the adventuresomeness of Renaissance travel and exploration; he is a kind of aristocratic buccaneer, resourceful, genuinely and not mawkishly humane, and vigilant as a hawk for strange and characteristic detail. Whether he writes of Morocco or old Spain, of South America or Northern Africa, his vision, as keen and sunlit as Conrad's, never fails; independence and integrity are never lost or impaired; the sense of values is never unsure. His passion for accurate and complete observation is scientific; his flair for the exotic, unfailing.

Two travel books of our time tower above their kind by reason of the strange subject matter, the unique individualities of the writers, and the distinction of their styles. These books are Charles M. Doughty's *Travels in Arabia deserta* and T. E. Lawrence's *Revolt in the desert*. Not merely the

matter but the manner of the first is strange and forbidding. The style is replete with conscious archaisms and neologisms, and a strong infusion of usages, phrases, and figures from the languages of Arabia. But, once allowance has been made for Doughty's high-handed treatment of English style, the book is seen to be a modern prose epic, a modern *Odyssey* touched with the imagination of the *Arabian Nights Entertainment*. Lawrence's account of his adventures in Arabia during the World War is less colorful, less esoteric in its stylistic appeal, but the material is almost equally rich and rare, and the personality behind the book is as recalcitrant and resourceful, as exotic and orientalized as that of Doughty himself. Beside these masterpieces of contemporary adventure, all the other travel literature of our time seems suburban and uneventful.

VII. BIOGRAPHY

For an explanation of the outburst of biographical writing that has been one of the most amazing features of contemporary literature, it is necessary to go farther afield than the far-reaching and dangerous influence of Lytton Strachey. The "new" biography was a conscious reaction to Victorian biography, which seemed to hostile observers to be inartistic, hypocritical, self-deceptive, and warped by moral earnestness and prudery. Strachey and his followers desired to introduce into biographical writing elements of artistry rare in it for a hundred years, to display in it those qualities of discrimination, intelligence, and vigor characteristic of the better contemporary fiction. But there were other than purely artistic motives. The contemporary period feels more strongly than less self-conscious periods the necessity of reëvaluating the figures of earlier centuries, but of the nineteenth century in particular. All history and, incidentally, all biography needs to be reviewed by each generation of scholars and readers, and the need seemed especially acute in a period that felt itself cut off from the Victorian age by the catastrophic experience of the War and the revolutions in ethical and philosophical values caused by the cumulative influence of the modern industrial order. Moreover, the "new" biographer recognized in the findings of analytic psychology a method of interpretation which, however unsubstantiated, he hastened to apply to heroic and unheroic figures in the past. That the theories associated with analytical psychology were tentative and mutually contradictory did not prevent the rasher and more sensational of the new biographers from applying them as though they were the laws of the Medes and the Persians. The "new" biography was stimulated finally by the marked secularization and relativism of the modern spirit. The collapse of the holding-power of the Hebraic-

Christian synthesis made possible a humanizing of biography inadvisable (except perhaps in the eighteenth century) in periods when divine sanctions and promptings seem easy assumptions for the biographical hagiographer. Moreover, as Harold Nicolson suggests in *The development of English biography*, a loss of interest in spiritual values enhances an interest in human values, and curiosity uninhibited can feed at will among the tombs of the great and near-great.

The aims of the new biography were the aims of truth and of art. Now, for the first time, biographers felt free to tell the truth and nothing but the truth about historical figures concerning whom hero-worship, prudishness, or common decency had hitherto concealed the less admirable aspects. Furthermore, the new biographers, under the standard of Lytton Strachey, set themselves to transform biography from the commemorative monument to the sprightly dramatic portrait. The new biography followed closely the technique of contemporary fiction in the selection of material so as to create an effect of singular unity, in the elimination of irrelevancies and dullnesses, in the creation or recreation of character by all the devices known to the novelist, and in the achievement of a rapid, colorful, spirited, and at best urbane and witty style.

✓ Lytton Strachey was eminently suited to be a standard bearer for the new biography. By both temperament and culture, he was prepared to lead a reaction against Victorianism. His temperament was cool and ironical, elegant and urbane. He preferred the characteristically French qualities of classicism, realism, and skepticism to what he regarded as the characteristically English qualities of romanticism, rhetoricism, and mysticism. Moreover, his prolonged critical studies had individualized his style and refined his powers of human analysis to such a degree that, when he came to his major work, the biographical, his weapons were sharp, and his manipulation of them was skillful.

But Strachey's detachment was not so perfect, nor his technique so impeccable as one would wish. Under an ap-

pearance of impartiality, his *Eminent Victorians* was as biased by hostility as earlier accounts of his victims had been biased by favor. His *Queen Victoria* was a much more successful fulfillment of his avowed aims, for it deftly synthesized the great period through its focus on the evolution of the Queen's personality, and revealed an attitude toward his subject, not strictly impartial, but more generous, not to say admiring, than that of his earlier book. In this book, besides, he came near to perfecting an elegant style that is at once picturesque and ironical, that handles the clichés of the Gibbonian style with a touch of insincerity that gives his canvas the grandiose unreality of Winterhalter's historical paintings. In *Elizabeth and Essex* he was far less happy. The period was one in which his spirit was least at home; in the presence of Elizabethan vitality and extravagance he lost his cool and classical restraint. Here the thinness of his historical research is more noticeable; manner becomes mannerism, and the addiction to epithets like *preposterous* and *ambiguous* suggests weariness, and the clichés untouched by irony lapse into banality. Moreover, Strachey's incautious use of the interior monologue to indicate motivation or to analyze character is as unhistorical as the orotund speeches of the Roman historians. But his biographical writing proceeded from a consistent though complex point of view, and a revival of interest in Victorianism has, paradoxically, followed the brilliance of his recreation and the violence of his abuse of it. Unfortunately, it has been less easy for the younger writers to imitate Strachey's unobtrusive virtues than his more conspicuous vices. His flippancy and sexual innuendo, his dependence upon a modicum of information and research, the novelistic heightening of climax and scene were more easily imitable than his irony and elegance, his urbanity and civilization.

Apart from the work of Strachey, perhaps the most brilliant biographical work of the period has come from the pen of Philip Guedalla. His special field of interest, like Strachey's, is the nineteenth century, but his attitude toward it is more

sympathetic and understanding than Strachey's, and his historical research is far more thorough and dependable. He carries on the Macaulayan tradition in his flair for the historically allusive panorama, his weakness for the grand style, and the amplitude of his information. His famed epigrammatism is more formal than Strachey's insidious irony, and owes not a little to Macaulay's terse rhythms, though it has a modern flippancy that the latter would hardly countenance. More closely under the influence of Strachey is the altogether too scanty work of Harold Nicolson, who belongs, however, to the biographical critics rather than with the critical biographers.

From a point of view utterly antithetical to Strachey's come the multitudinous historical and biographical writings of Hilaire Belloc. From the standpoint of an aggressive controversial Catholicism, and out of a deep hereditary sympathy with the Continental view of English history and temperament, Belloc has rewritten the history and the biography, especially of the Reformation and the Renaissance, with vigor and vividness rather than with complete persuasiveness.

Other writers have attempted, with varying success, to introduce into biographical writing the new psychology and the new artistry. Of these may be mentioned the psychobiographical studies of Hugh I'Anson Fausset and Edgell Rickword's astute and persuasive study of Rimbaud. A blend of the traditional and conventional methods is apparent in the books of Osbert Burdett and John Drinkwater, whose biography of the American film magnate, Carl Laemmle, established a new low in the commercialization of biographical writing.

Less experimental and less conspicuous perhaps is a considerable body of biographical writing in which kindlier feelings and less sensational methods are employed. Here must be mentioned Barrie's tasteful and deeply moving portrait of his mother, Margaret Ogilvy, Viola Meynell's subtle evocation of the personality of her mother, Alice Meynell, Percy Lubbock's sensitive portrait of Mary Cholmondeley,

Robert Bridges' decorously reminiscent *Three friends*, and Max Beerbohm's tenderly fraternal *Herbert Beerbohm Tree*. Cunninghame Graham's historical and biographical studies of the Spanish conquistadors have the qualities of independence, gusto, and deep intimate knowledge of exotic subjects that we associate with the work of this writer in other genres.

Contemporary autobiography has been less ample in amount (although its amount is portentous) and higher in quality than much of the biographical writing we have just considered. Many of the forces that have encouraged the writing of biography have operated equally upon autobiographical writing. The scalpel of analytical psychology could be turned upon oneself and one's contemporaries as well as upon figures of history. The dropping of reticences, the frank acknowledgment of weaknesses and delinquencies, the violation of inhibitions have produced in autobiography an honesty rare since the eighteenth century. Moreover, the urge to set down one's experience and to attempt an estimate of its significance has been strengthened by the widespread conviction that persons in this age have seen one world pass and another world struggle toward birth. The remoteness and almost idyllic quality of the prewar world, its optimism and ingenuousness, seen from the point of disadvantage of the postwar world, softened by the idealizing power of time, and made poignant by nostalgia, seemed to demand recording lest it slip forever beneath the threshold of memory. In addition, the nightmares and magnificent exaltations of the war years, the vanished sense of a wide commonalty in devotion and experience, the postwar collapse into disillusionment and futility became subjects *de rigueur* for the contemporary autobiographer.

To the recording of the men and events he had seen, the contemporary autobiographer applied something of the new artistry of biography. He was no longer content to record his experience in shapeless memoirs or fragmentary and incoherent diaries. On him, as upon the biographer, was

forced the need for selectivity, shapeliness, grace and elegance, vigor and beauty of style. It is not surprising then that contemporary autobiography should have taken over many of the technical devices of fiction or that, in instances like Sassoon's *Memoirs of a fox-hunting man* and Harold Nicolson's *Some people*, autobiography should have assumed a transparent guise as fiction.

Distinction in autobiographical writing depends, however, not on the artistry borrowed from the novelist or sensational and extraordinary events or elevation of birth, but upon the quality of the autobiographical personality. Even if we grant unusual experience in travel or in personal or professional contacts, we shall not find real distinction in autobiographical writing except in an approximation to the ideal nature of the autobiographer. He must be honest or communicate an impression of honesty; he must be frank about the foibles and deficiencies not merely of others but of himself. He must be, not only alert in his observation of persons and places, but endowed with an unusual capacity for penetrating the motives of himself and others, and for analyzing his own and others' natures and personalities. The riches proffered by his attentive memory may very well be spiced with a little malice or seasoned with egoism.

Perhaps the most perfect autobiographer of our time was the confessional George Moore. His early ventures in this form, *Memoirs of my dead life* and *Confessions of a young man*, are dated by their overt intention of horrifying the bourgeois with tales of artists' life on the Continent, but Moore's really magnificent autobiographical work was done at a later period when his touch had become more subtle, his manner less conspicuously controversial, and his style modulated to long-sought perfection. In *Hail and farewell*, Moore had an ideal subject in his relations with the major figures of the Irish literary renaissance, and, although his account of that movement is by no means complete, systematic, or unbiased, the digressions into discussions of music, painting, literature, and Continental architecture are wonderfully rich and valuable.

After a prologue in which Moore paints a tender but shrewdly analytical picture of the Ireland he had known as a young man, he goes on to create a series of portraits, rendered not photographically but with the revealing analysis of an artist, of Yeats and Lady Gregory, A. E. and Edward Martyn, and many a minor figure of Moore's life in London and Ireland and on the Continent. But Moore is naturally adroit, not merely in the creation and interpretation of character but in his evocation of setting and the play of mood, feeling, and thought over places and persons that have stirred him. The style has the quality of wonderfully subtle monologue, the monologue of an immensely cultivated, always witty, occasionally malicious and indecent, uncannily observant man, who is at the same time a supreme artist in words.

But Moore is not the only writer who has found in the Irish literary renaissance material for autobiographical treatment. Yeats with little enough of malice and with more generosity has written of his own share in the revival, his earlier days in London, his dabbings in the esoteric, his contacts with Synge, in prose almost as elusive and unprosaic as his most unearthly lyrics. Lady Gregory offered in *Our Irish theatre* a personal, pleasantly unsystematic account of her relationship with the national drama, and in *Coole* described with wonderful charm and tenderness the home in which she had nourished and encouraged so much literary production. Katherine Tynan Hinkson also drew from her long experience material for many volumes of reminiscences, rich in tolerance but stabilized by an ardent Catholicism.

The prewar world had, of course, a thousand shapes and forms, but contemporary biographers agree in their nostalgic feeling for its evanescent stability. So Maurice Baring recreates its diplomatic and cosmopolitan spheres in *The puppet show of memory*, and Norman Douglas reveals cosmopolitanism and sophistication of a less conventional sort in the whimsically incoherent plan of *Looking back*. Narrower in experience and outlook is Percy Lubbock, who invokes with

amazing detail the leisurely, unproblematical life centering in Earham, the country estate that gives its name to his most distinguished book.

More alien scenes viewed nostalgically or passionately furnish the subject matter of several other pieces of distinguished autobiographical writing. Conrad was perhaps the least temperamentally suited of novelists for autobiographical writing, but *Some reminiscences*, with all the seeming perversity of his most mannered novels, produces a wayward but illuminating account of the alien background of his early experience. W. H. Hudson's training in microscopic observation of wild life and exotic settings stood him in good stead in his account of his South American boyhood in *Far away and long ago* and in the semi-fictitious *Little boy lost*. On his experiences in quest of health in Africa, Llewelyn Powys was able to draw, in his painfully naturalistic sketches, *Ebony and ivory* and *Black laughter*, where the sense of his own personal fragility is set starkly and almost tragically over against the superabundant life and imminent death of the African wilds.

For slightly younger writers, the War has proved the climax of their own experience and that of their generation, and probably the finest expression of the British experience under arms is to be found in autobiographical accounts from literary or unliterary men. Siegfried Sassoon was old and sensitive enough to distill the quality of county fox-hunting life in his *Memoirs of a fox-hunting man*. His delicacy of sensibility makes his accounts of cricket, fox hunting, and horse racing not merely physically but spiritually evocative. The conflicts of spirit induced by his military experience are faithfully and poignantly revealed in his *Memoirs of an infantry officer*. His friend, Robert Graves, temperamentally more controversial and individualistic, in *Good-bye to all that*, drew an arresting, if not altogether winning, self-portrait, and wrote an acrid and contrary account of his prewar and wartime experiences. A more balanced version of what the War meant to another spirit, more subdued and convention-

ally British than either Sassoon or Graves, is to be found in Edmund Blunden's *Undertones of war*.

Finally, the *Journals* of Arnold Bennett must be commended for their voluminousness, their frank account of his interests and enthusiasms, his sturdy robust materialism and coarse-grained vitality. They constitute a fuller record of the activities and preoccupations, the tastes and multitudinous contacts of a modern professional man of letters than any others that have achieved print in our time.

VIII. CRITICISM

The fact that no attempt has hitherto been made to survey contemporary British criticism since Orlo Williams' sketchy *Contemporary criticism of literature* (1924) is profoundly indicative of the lack of English interest in a phase of literary expression as significant as the creative. This singular deficiency, unparalleled in any other country in Western Europe or in the United States, is, in all probability, due to the British distrust of general ideas regarding the arts, their lack of curiosity about them, their easy habit of mistaking chatter about books for significant analysis, description, or evaluation. In consequence, most British critics are themselves unaware of the critical creed that is the foundation of their activity, and their readers are even more unconscious of the ethical or aesthetic implications of the casual utterances of their favorites. Contemporary British critics are unaware, not only of their own critical aesthetic creeds, but of the category to which their work belongs or the colleagues who spiritually or temperamentally are their fellows. As a result, one finds nothing of that lively polemical controversy between schools and creeds that has cleared the atmosphere in contemporary American criticism.

One looks in vain in English criticism for such strenuous combats as the humanist-naturalist or the aesthetic-sociological controversies. To be sure, the reviewing of scholarly publications, led by the authoritative *Times literary supplement* and imitated successfully by such organs as *The Manchester guardian* and *The London observer*, contrasts sharply with the situation in America, where the reviewing of scholarly publications is confined to highly specialized journals. But, when one looks for equally authoritative pronouncements on creative publications, his expectation is bound to be disappointed.

Yet, despite the individualistic and impressionistic nature of most English literary criticism, it is interesting to attempt some sort of classification of the most prominent or productive critics; and with no intention of imitating a critical Procrustes, we shall consider the most conspicuous critics as allied, even though vaguely or unconsciously, to one or another of the following types of criticism: aesthetic, historical, biographical, or sociological.

In view of the English critics' lack of interest in abstract ideas or in the philosophy of art and literature, it is not surprising that the contribution of contemporary criticism to theoretical aesthetics has been disappointingly slight. Numerous critics, to be sure, have emitted theoretical *obiter dicta*, but these can hardly be taken seriously or systematically. Possibly the most active critic in this direction is Lascelles Abercrombie. The philosophical bent of his creative activity in poetry furnishes an excellent background for his essentially professorial utterances in *An essay towards a theory of art and Romanticism*. Contemporary British criticism has been much more fecund in the closely allied field of aesthetic technique, to which, indeed, Abercrombie has contributed *The principles of English prosody*. It has made much more vital progress in the study of technique than in any other form of critical activity. To this field belong Robert Bridges' studies of classical and English prosody, his championship of Gerard Manley Hopkins, and his absorbed interest in refinements of rhythm and language. In this category we also find Percy Lubbock's study of the point of view in fiction in *The craft of fiction*, E. M. Forster's individualistic but professionally authoritative *Aspects of the novel*, and George Moore's incisive and disillusioned comments, particularly in *Conversations in Ebury Street*, on the technical deficiencies of novelists, contemporary and otherwise. More theoretical than technical are his comments on pure poetry, in the *Anthology of pure poetry* which he fastidiously selected. A companion to Moore in contemptuousness, if not in discrimination, is Robert Graves, whose own evolution in poetic technique has been

accompanied by a series of technical-theoretical discussions of the nature of poetry and poetic craftsmanship. Despite their astringencies and egotistical insolence, his collaborations with Laura Riding, *A pamphlet against anthologies* and *A survey of modernist poetry*, furnish valuable guides to the radical point of view in the criticism of poetry.

On the uncertain margin between aesthetics and psychology is the tremendously influential work that is being done by critics concerned primarily with an analysis of the experiences stimulated by art. A pioneer of this type of critical observation and analysis is Vernon Lee, whose studies of the doctrine of empathy and the significance of physiological rhythm have not had the influence they deserve. The contemporary leader in this type of work is I. A. Richards, who is, with the possible exception of T. S. Eliot, the most influential and fructifying of current critics. Richards is primarily concerned with the study of the processes of comprehension and evaluation. On the first process, he has thrown an amazing light by distinguishing the obstacles, whether sensory, emotional, or intellectual, to comprehension, and in his consideration of evaluation he has protested against the isolation of the value commonly known as aesthetic, and argued for the integration of all values, aesthetic and moral, technical and intellectual, as they are or are not compellingly embodied in the work under scrutiny. Richards' value-theory of the arts not merely corrects inadequacies common to most critical processes, but, if widely understood and accepted, will harmonize the conflict between aesthetes and moralists, and redeem contemporary criticism from the trivial and doctrinaire. Work somewhat similar to Richards' has come from the skilled hand of Herbert Read, but his influence is most apparent in such less urbane analysts as William Empson and F. R. Leavis. Leavis' *New bearings in English poetry* applies Richards' critical technique to the defense of a somewhat arrogantly advanced point of view.

The aesthetic critic who is something more than a psychologist is concerned with the work of art primarily as a work of

art and not as a sociological or psychological document. His purpose is, on the one hand, appreciation, and on the other, evaluation or appraisal. But to the aesthetic fold belong a variety of critics, from the austere classicist to the exuberant romanticist and delicate impressionist. The classical critic of the aesthetic variety, as the American Irving Babbitt wrote, "must rate creation with reference to some standard set above his own temperament and that of the creator. . . . He will begin to have taste only when he refers the creative expression and his impression of it to some standard that is set above both." That standard he finds in the great works in the past, preferably in the Greek and Roman classics, but also in the admittedly great works in the English or Continental tradition. The leader in aesthetic criticism of the classic sort is the Anglo-American T. S. Eliot, who has moved critically from the absolutist position he maintained in *The sacred wood* to that of the conventional critical classicist. His growing political and religious conservatism has paralleled his aesthetic conservatism. His function in criticism, like that of Matthew Arnold, whose pontifical manner he affects, is that of redefining the values of such great figures of the past as Dante, Donne, and Shakespeare, to their own age, but more particularly to our own. He is thus on the very verge of historical criticism, though his scholarly equipment is too meager, and his attitude toward literature too doctrinaire, to make him the perfect historical critic. But his capacity for subtle analysis, his adroit, not to say sophistical, handling of ideas, and the widely admired lucidity and severity of his prose style combine to make him one of the most distinguished of contemporary critics. Temperamental rather than philosophical conservatism is apparent in a number of minor critical works of the period, such as Clemence Dane's *Tradition and Hugh Walpole*, Rose Macaulay's *The novel and Mr. Robinson*, Hugh Walpole's *The English novel*, and the feeble Victorianism of Alfred Noyes' *Aspects of English poetry*. But no disciple worthy of Eliot's influence has as yet appeared, although something of his severity without his

impeccable taste appears among the contributors to the critical symposia, *Scrutinies*, edited by Edgell Rickword.

Still within the aesthetic fold but at the opposite extreme to the traditionalists and the classicists are the impressionistic critics. Like the classical critic, primarily concerned with the artistic value of the work under inspection, the impressionistic critic finds the standard of judgment within himself, in either his sensations or his exquisite personal taste. "To have sensations in the presence of a work of art and to express them, that is the function of Criticism for the impressionistic critic"—such is J. E. Spingarn's statement of the creed. Unlike classicism, which is absolutist in tendency and sympathy, impressionism is relativistic in theory and practice, and is allied historically with the romantic decadence of the later nineteenth century. Its chief living exponent in contemporary British criticism, Arthur Symons, took over the main tenets of his critical creed from his master, Walter Pater, substituting for the "powers," which the former found various works of literature to express, "forces," which it is the concern of criticism to distinguish. Actually, Symons is concerned with the description of the sensations and emotions that works of art induce in him rather than with evaluation and judgment. The experiences he is open to are conditioned directly by his temperamental sympathy with the decadent, the macabre, and sinister (in contrast to the decorous inhibited temperament of Pater). Consequently, Symons is at his best when his subject is a temperamentally appealing city or painting, artist or actress, an ambiguous figure like Wilde or Baudelaire, and at his weakest, when he ventures upon specific judgments in most of which time has proved him wrong. The measure of the impressionistic critic's achievement is, after all, his temperament, and Symons' is too ninetyish not to seem distinctly anachronistic nowadays.

Among dozens of writers less temperamentally distinct than Symons, less titillated by the decadent identification of ecstasy and sin, impressionism flourishes, because it is not only personal but aesthetically irresponsible. The result is

that, unless the personality behind the criticism takes on some definiteness, the critical activity itself seems to proceed in the complete absence of principles. Contemporary book reviewing, as illustrated by such writers as Sir John Squire and Gerald Gould, serves for little more than to exhibit such writers' safe and sane mediocrity of taste and the tiresome cheerfulness of the hearty Briton.

Certain personalities, however, emerge, if precariously, from the welter of impressionism in contemporary English criticism. The personal essayist, Robert Lynd, has managed to carry over into the field of criticism some of the qualities of enthusiasm and charm that mark his essays, and Sir Arthur Quiller-Couch holds forth on literature of any period with a gusto and vigor that leave no doubt as to his hearty manliness, even though a shortage of facts makes his scholarship suspect. But as long as English critics agree that to take criticism seriously is not quite sporting, English criticism is likely to remain on the level of cultivated chatter.

As one passes from the field of aesthetic criticism to the field of historical criticism, one becomes aware of even greater poverty. It is not easy, to be sure, to apply historical methods to contemporary literary phenomena, but the English show themselves vastly less courageous than French, or German, or American critics in their attempts to survey the field of contemporary literature, and to lay the foundation for critical work to be done when time has given a perspective on current literary activity. For the historical presentation of contemporary literature one must turn to such foreign critics as René Lalou, Friedrich Wild, or the Anglo-American J. W. Cunliffe.

In contrast to such excellent attempts at critical pioneering, the English efforts are slight and timorous. Harold Williams' *Modern English writers* is not so much a pageant as a procession of pen sketches of innumerable writers, closing with 1914. A. C. Ward has made a valiant attempt to clear paths through the jungle of contemporary literature in his *Twentieth century literature* and *The nineteen-twenties*, but the

elementary audience to which his lectures were addressed discouraged intellectual range and inhibited his judgments. The best work of a historical-critical sort appears in such studies of special phases of contemporary literary history as Holbrook Jackson's *The eighteen-nineties*, A. E. Morgan's *The Irish renaissance*, and the Hiberno-American Ernest Boyd's *The Irish literary renaissance*. But the vogue of critical impressionism and the absence of any vigorous interest in general aesthetic ideas have combined to frustrate any satisfactory attempt at a synthesis of contemporary literature.

Historical criticism is only slightly richer in the more restricted fields of the literary genres; here, too, much work remains to be done. Despite a number of collections of critical essays on contemporary British novelists, some of them of very high quality, the British have left the task of writing the history of the contemporary English novel to French, German, and American critics. English critics, apparently, find it less laborious to gather a sheaf of trivial papers, like Gerald Gould's *The English novel of today* or Elizabeth Drew's *The modern novel*, than to construct a systematic historical-critical narrative.

The same situation obtains in the criticism of contemporary British poetry. There have been slight and inconsequential collections of essays on contemporary poets, like Harold Munro's *Some contemporary poets*, Mary S. Sturgeon's pedestrian *Studies of contemporary poets*, or Charles Williams' sensitive if somewhat perfunctory *Poetry at present*. But the history of contemporary British poetry is yet to be written.

In the field of the drama, there is a plethora of volumes of reviews inevitably unsystematic and impressionistic. Altogether too often, as in such collections of reviews as those of Ashley Dukes and James Agate, the pretentious titles conceal journalism of a transitory and fugitive nature. Occasionally, as in Shaw's *Dramatic essays and opinions*, such criticism becomes historically and critically important, because it is written from a definite and conscious, though wrong-headed, point of view. The value of a point of view,

in dramatic criticism is further illustrated in Storm Jameson's astonishingly invigorating if exasperating *Modern drama in Europe*. Hostile as Miss Jameson is to the naturalism of a mean-spirited age, arrogant as her youthful judgments inevitably are, she has treated her subject with both light and heat. More academic, and therefore more trustworthy are such narrower surveys as A. E. Morgan's *Tendencies of modern English drama*, and J. W. Cunliffe's *Modern English playwrights*.

Historical criticism of earlier periods of English literature suffers, in England as in America, from the unhappy severance of the scholar and the man of letters. In Britain, perhaps, the abyss is somewhat less wide than in the United States. But the critical activity of men like George Saintsbury and Sir Edmund Gosse tends to take on a purely aesthetic interest as the years bring to light the deficiencies of their scholarship. Saintsbury took all literature for his province, and wrote of all, or most of it, with tremendous gusto and enthusiasm, in an atrociously mannered and tiresomely playful style. Sir Edmund Gosse, with more trepidation, limited the field of his interests, and disported himself there with greater grace if less vitality. But these figures of an older generation serve but to mark the definite break between scholarly historical criticism and literary historical criticism. Scholars like W. W. Greg, Sir Edmund Chambers, and R. B. McKerrow do not so much write as lay facts end to end, while a scholarly amateur like Virginia Woolf writes historical criticism that is imaginatively evocative and imperfectly reliable. It has remained for the Frenchmen Émile Legouis and Louis Cazamian to produce the only readable and scholarly history of English literature within our time.

A subdivision of historical criticism, biographical criticism, has received some attention in these days. Some of the forces operative in stimulating a revival of biography have carried over into the field of biographical criticism. In both fields, there have been the urge to reconsider and to reëvaluate the status and the significance of notable figures in earlier periods,

and the temptation to apply to these same figures the scalpel of psychoanalysis. Perhaps the most brilliant work on the borders of biography and criticism is that done on Tennyson and Byron by Harold Nicolson under the stimulating influence of Lytton Strachey. Here, too, belongs J. Middleton Murry's most important critical work, since his study of the relationship between Keats and Shakespeare is after all an attempt to lay bare the processes of Keats's mind and imagination, and his interpretation of D. H. Lawrence in *Son of woman*, however vitiated by his own unhappy personal relationship with his subject, is psychobiographical in nature. Hugh Fausset's critical studies of Keats and Tennyson, Donne and Wordsworth, though less acute perhaps than those of Nicolson and Murry, attempt biographical reinterpretations of these figures in the light of modern psychology. Fausset, to be sure, carries over from the older mode of criticism not a little of the idealistic attitude toward literature that is one of the stigmata of the romantic critical tradition. Rebecca West, stylistically more brilliant than Fausset, is equally concerned with literature as a sort of secretion of personality.

The common factor in the attitudes of the sociological critics of literature is their conviction that literature is to be judged in relation to life and as a representation of life. The object of their criticism is to estimate and interpret the work as a more or less perfect representation of what the critic believes life is or should be. The concern is obviously not with literature as art, but with literature as mirrored experience. It is inevitable, therefore, that the most important element in the activity of a sociological critic is the particular conception he holds of what life is or should be. It is on the basis of these varying conceptions that critics of this variety can best be discussed.

The liveliest critical representative of the conservative attitude toward life and literature is G. K. Chesterton. Like the true sociological critic, Chesterton is rarely concerned with the merely aesthetic aspect of his subject, although as

an indefatigable journalist, he indulges in incidental aesthetic judgments that have their own professional interest. What he is concerned with is whether or not an author's reading of life is, according to his views, sound. Consequently in *Heretics*, he considers not the artistries of Kipling or Pater, Moore or Wilde, but the soundness or unsoundness of his subjects' interpretations of life. From the point of view of his staunch theological and ethical fundamentalism, he is able, with the glittering lance of his paradoxes, to pierce many a weak point in the modernist armor. But Chesterton is at his best in his treatment of a writer like Dickens, with whom he is temperamentally rather than theologically sympathetic. He is acutest of all perhaps in his study of Bernard Shaw, with whose Protestant and Puritan tradition he is thoroughly familiar if unsympathetic. But criticism in Chesterton is capable of few surprises that are other than verbal, since his absolutism does not make for flexibility of judgment.

Wyndham Lewis' reading of life is by no means easy to disentangle from the verbiage which obscures it, but certain features of that view of life imply an aesthetic totemism somewhat akin to Chesterton's conservatism. Like Chesterton, he is hostile to the vagaries of romanticism and sentimentalism. He is anti-democratic, anti-humanitarian, and anti-primitive. With tiresome rhetoric, he expounds his devotion to the eternal rather than the merely timely, his conviction as to the supreme importance of art, and his arrogant contempt for poetasters and literary bohemians.

The absolutist nature of Chesterton's conservatism is utterly alien to Havelock Ellis' eclectic liberalism. Ellis, in all the phases of his literary and scientific work, has been concerned with freeing the spirit of mankind from intellectual and social bondage to obscurantism. His ideal of controlled and rhythmic life involves a preliminary liberation from the bonds of superstition and prejudice. Critically, therefore, he has been attracted toward spirits, like Casanova or Whitman, who have liberated themselves from the master-inhibitions of their contemporaries; or angry prophets, like Ibsen or

Nietzsche, denouncing the snares of conventional and sterile morality; or men, like Tolstoi or St. Francis, who have carried out their vision of life in startlingly direct action.

Critical radicalism is observable in the scattered critical writings of Bernard Shaw. As artist and thinker, Shaw has held that literature should serve some moral or social end, and in his espousal of Brioux and in his campaign in *The Saturday review* against the moribund drama of the late nineteenth century, he shows his eagerness for socially useful literature. Though Shaw's wit and his tactical ingenuity make his enthusiasms for really dead issues still inspiring, his impatience with merely aesthetic considerations relegates his critical work to one of the bypaths of literary critical history.

The final impression left by contemporary British criticism is of brilliant and individual achievements in a morass of impressionism, on the verge of a dead sea of indifference to general aesthetic considerations. There is little or no awareness of schools or the significance of creeds; instead, critical individualism, occasionally of a very high, but more frequently of a low and trivial order, flourishes. Contemporary England needs great critics; it has not yet been able to produce one.

**CONTEMPORARY BRITISH
BIBLIOGRAPHIES**

Lascelles Abercrombie, 1881-1938

Born at Ashton-on-Mersey, Cheshire. Educated at Malvern College and Victoria University, Manchester, where he received a strongly scientific training. At the beginning of his career, he worked for a Liverpool newspaper writing leaders for a year. With Wilfrid Gibson and Walter de la Mare, he was a beneficiary of the literary estate of Rupert Brooke (*qq.v.*). During 1919-22 he was Lecturer in Poetry, University of Liverpool; 1922-29, Professor of English Literature, University of Leeds; 1931-32, Lecturer in Fine Arts (poetry) at Queen's University, Belfast. Since 1929 he has been Hildred Carlile Professor of English Literature, University of London.

His most important recent work has been in constructive criticism, developing a theory of literary art. His *Romanticism* is based on a series of lectures delivered at Birkbeck College; *Progress in literature* was the Leslie Stephen Lecture at Cambridge, 1929. In 1931, he edited *New English poems*, a miscellany of verse never before published. He is the only poet to be included in the "Oxford Poets" series during his life time. He died on October 27, 1938.

For critical comment, see the Poetry and Criticism sections of the Survey.

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Cunliffe (TC)	Nicoll
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Ellehaug	Thouless
† Gawsworth ¹	Vines
Glaxmen	Walkley (MP)
Hannam-Clark	Williams
Jones	Williams (PP)
Lucas	

A.E. or Æ, pseud. See George William Russell

Richard Aldington, 1892-

Born in Hampshire of prosperous middle-class parents. Educated at Dover College and London University. Began writing when fifteen and at first rewrote manuscript eight or ten times; now he composes on a typewriter and finds it necessary to make but few corrections. Does not write at any fixed time, though he prefers the morning hours for creative work. He believes he has read too much to be influenced by the writing of other people.

¹ Throughout the Bibliographies, a dagger (†) before a critical Study indicates that the Study contains a bibliography or bibliographical information.

His *Death of a hero* was finished in fifty-two days, the final chapter being done at one sitting. In 1913, he married the American poet, "H. D." He was an editor of *The Egoist*, 1914-17. Served in the army during the World War and afterwards became critic of French literature for the *London Times literary supplement*. He has numerous translations to his credit and edited *The Broadway library of eighteenth-century French literature*.

For critical comment, see the Poetry section of the Survey.

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Martin (Donisthorpe) Armstrong, 1882-

Born at Newcastle-on-Tyne. Maternal grandmother was Elizabeth Wordsworth, a cousin of the poet. Educated at Charterhouse and Pembroke College, Cambridge. There, took his degree in Mechanical Science, which he disliked intensely. Lived for a year in Italy. Served as a private in the Second Battalion, Artists Rifles, 1914-15, and, after receiving a commission, in the Eighth Battalion, Middlesex Regiment, 1915-19. From 1922-24, acted as associate literary editor of *The Spectator*. In 1930, married Jessie McDonald, formerly wife of Conrad Aiken, the American poet and novelist. They live in Sussex.

Of his interests, he writes: "Of the poets, I prefer the undecorated people such as Donne and Thomas Hardy and Emily Dickinson. I am particularly keen on Corneille and Racine. I rather dislike Shelley and Christina Rossetti and very much dislike Browning and Tennyson. My unprofessional interests are Music and Painting. In music I prefer the classics and the unromantic moderns, such as Sibelius, though I can enjoy the romantics in small doses. Of painters I like especially those of the Italian Renaissance and the modern French, and am much interested in some of the present people, Max Ernst, Joan Miro, and Paul Klee."

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Novels

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Winifred Ashton. *See* **Clemence Dane**, *pseud.*

W(ystan) H(ugh) Auden, 1907—

Born at York, the youngest son of Dr. G. A. Auden, F. R. C. P. Educated at St. Edmunds School, Gresham's School, and Christ Church, Oxford. Specialized in biology and English literature. Teaches at the Downs School, Colwall, North Malvern.

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* Poems, 1930 (2d ed., 1933); * The orators, an English study, 1932; The dance of death, 1933.

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H. B. *See* **Hilaire Belloc**

M. B. *See* **Maurice Baring**

(Hon.) Maurice Baring, 1874—

Fourth son of the first Lord Revelstoke. Educated at Eton and Trinity College, Cambridge. In 1898 he entered the diplomatic service and was successively attached to the embassies at Paris, Copenhagen, Rome. In the Foreign office, at London, 1903-04; resigned to become a newspaper correspondent in Manchuria, 1904; Russia, 1905-08; Constantinople, 1909; the Balkans, 1912. He was attached to the Royal Flying Corps during the War and in 1917 was promoted to the rank of major. Made an Officer of the Order of the British Empire, 1918. He is a member of the Academic committee and Fellow of the Royal Society of Litera-

ture; Chevalier, Legion of Honor. In 1925 he received an honorary commission as Wing Commander.

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 March 19, 1933: 7; Feb. 25,
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H. Granville Barker. *See* Harley Granville-Barker

(Sir) J(ames) M(atthew) Barrie, *bart.*, 1860-1937

Born at Kirriemuir (= Thrums), Scotland. Educated at Dumfries Academy and Edinburgh University, where he received Honors in English literature. After graduation he wrote for a Nottingham newspaper, went to London in 1885, and as "Gavia Ogilvy" contributed to *The British weekly*. He was created baronet in 1913; O. M., 1922; is a Freeman of Dumfries, Jedburgh, St. Andrews, Edinburgh, Kirriemuir. Holds honorary degrees from Edinburgh, St. Andrews, Oxford, Cambridge. Acted as Rector, University of St. Andrews, 1919-22. He has been president of the Society of Authors since 1928 and Chancellor of Edinburgh University since 1930. *Courage* was his rectorial address delivered at St. Andrews University in 1922. He delivered the address *Entrancing life* on his installation as Chancellor at Edinburgh University in 1930. Died on June 19, 1937.

For critical comment, see Drama section of the Survey.

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| | Williams |

H(erbert) E(rnest) Bates, 1905-

Born in Rushden, England. Began to write when fifteen; left school the next year and became a journalist in the Midlands, thinking this the quickest way to become an author. Disliking the work, he entered a leather warehouse as clerk. Now considers journalism a poor school for the aspiring writer. Wrote *The tree* when nineteen, and about the same time *The last bread*, also began *The two sisters*. He is a townsman, but calls himself, at heart, a countryman. He is a great reader.

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Plays

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11	('28): 811
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Francis Beeding, *pseud.* See **John Leslie Palmer**

Max Beerbohm, 1872—

Born in London. Half-brother of Sir Herbert Beerbohm Tree, the actor-manager. Educated at Charterhouse and Merton College, Oxford. In 1895, said he would write no more. Published his *Works*—seven essays—at the age of twenty-four. Associated with *The Yellow book* and a contributor to other periodicals. Followed Bernard Shaw (*q. v.*) as dramatic critic on *The Saturday review*. *Around theatres* is drawn from the articles contributed to that journal during a period of twelve years. In 1910, married an American. His home is at Rapallo, Italy.

Since childhood, Beerbohm has been a clever caricaturist. It is desirable to study this aspect of his work with his writings. Similar qualities are found in both: wide culture, originality in point of view, keenness of wit, mastery of style. Though the range of his work is limited, his technique is highly accomplished.

For further critical comment, see the Essay section of the Survey.

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Dilly Tante	Rothenstein, John K. Pot of paint, the artists of the 1890's. 1929
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Lynd (BA)	

Clive Bell, 1881-

Educated at Marlborough and Trinity College, Cambridge. In 1907, he married Vanessa, the eldest daughter of Sir Leslie Stephen, and the sister of Virginia Woolf (*q. v.*). Wrote *Peace at once*, in 1915, to express his pacifist attitude toward the World War. He is a member of the potent Bloomsbury group, and has done much to make the contemporary world aware of modern art.

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 188 N. Y. Times, Oct. 14, 1925: 3

(Joseph) Hilaire (Pierre) Belloc, 1870-

Born near Paris. Four of his great-uncles were generals under Napoleon; his grandfather, an artist, was curator of the Luxembourg Museum; his grandmother was the daughter of an Irishman in the French army; an ancestor was Priestley, discoverer of oxygen; his father was a French barrister. Mrs. Belloc Lowndes, the novelist, is his sister, and his son, Peter, is a writer.

Belloc was brought up in Sussex. Attended the Oratory School, Edgbaston, under Cardinal Newman; studied mathematics in Paris; served as a driver in the French artillery; was graduated from Oxford, 1895, with first-class Honors in history. Married a Californian, 1896, and became a naturalized Englishman in 1903. A Roman Catholic, he joined the Catholic Education Council as nominee of the bishops in 1906; and was made a Knight Commander with Star, Order of St. Gregory the Great, 1934. Sat as a Liberal M. P., 1906-10. Is opposed to radical movements.

The bad child's book of beasts was his first success. Lord Basil Blackwood illustrated several of his books for children. G. K. Chesterton (*q. v.*) has illustrated about a dozen of his novels.

For critical comment, see the Essay and Biography sections of the Survey.

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(Enoch) Arnold Bennett, 1867-1931

The son of a solicitor. Born near Hanley, in "The Potteries." Educated at Newcastle Middle School and the University of London, which he soon left to become a lawyer's clerk. Began his literary career as a free-lance journalist on a local newspaper, *The Staffordshire sentinel*. Later, edited a fashionable woman's magazine, *Woman*; resigned in 1900 to give all his time to writing. Between 1900-08, he lived at Fontainebleau; married a French-woman. Was interested in music, and painted in water colors. Kept a voluminous journal. *Riceyman steps* was awarded the James Tait Black Prize. Bennett hoped vainly that *Imperial palace* would equal *The old wives' tale* in power and distinction. Died on March 27, 1931.

Bennett was not ashamed to confess that he wrote for money. Rejected the composition of poetry because it involved too much time and effort. Wrote a thousand words a day; in 1890, turned off 335,340 words. At the time of his death, was receiving half a crown a word for weekly literary articles.

For critical comment, see the Novel section of the Survey.

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Stella Benson, 1892-1933

Born at Much Wenlock, Shropshire. She was a niece of Mary Cholmondeley, author of the celebrated best-seller, *Red pottage*, and she resembled her aunt, "not least in her kindness, generosity, and implacable courage." A delicate child, she was educated at home. In 1914, interested in woman's suffrage activities; during the War, worked in East London and on the land. Ill health sent her to the United States, where she experienced financial difficulties. Traveled back to England by way of the East. In 1921, married J. C. O'Gorman Anderson of the Chinese Customs Service. After her marriage, she lived in China. *Tobit transplanted* received the Femina-Vie Heureuse Prize in 1931. She died in China on December 7, 1933. Bequeathed a journal in twenty volumes to Cambridge University, on condition that it should not be made public for fifty years. She wrote the journal with a view to throwing light on the mentality of people of this age for a generation living when the bitterness of the war years will have become of merely historical interest.

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Phyllis (Eleanor) Bentley, 1894-

Born at Halifax, Yorkshire, of a family connected with the woolen textile industry; father, a manufacturer of worsted coating. Educated at Cheltenham Ladies' College; London University, B. A., 1914. During the World War taught in a boys' school; then did secretarial work in the Ministry of Munitions. Has in-

vented stories since childhood. Lives in Halifax. Enjoys walking, tennis, badminton.

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J(ohn) D(avys) Beresford, 1873-

Born at Castor, Northamptonshire, where his father, a canon of Peterborough Cathedral, was rector. As a child, he was seriously injured through the carelessness of a nurse, and is lame. Studied at Oundle; when eighteen, went to London and was articled to an architect. Practiced architecture and journalism before he published any fiction. Believes European civilization is disintegrating, and that readers will turn to romance to forget their losing battle with life. Has reviewed for *Punch* and *The Westminster gazette*. He lives in Cornwall.

A certain parallel may be drawn between Beresford's life and Samuel Butler's, which may account for his being most consistently Butler's disciple. Although he has experimented in various directions, his best work is uncompromisingly realistic and contains a large element of autobiography.

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Essays and Biographical Studies

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Short Stories

Nineteen impressions, 1918; Signs and wonders, 1921; The imperturbable duchess and other stories, 1923; The meeting place and other stories, 1929.

STUDIES AND REVIEWS

Adcock (GGS)
 Crees, James H. Meredith
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 Gould
 Johnson (Men)
 Mais (WSR)
 Mansfield
 Marble (SMN)

Schirmer
 Spicer-Simson
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Book News Mo., 35 ('16): 2
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 57 ('19): 97 (portraits); 71
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 Bost. Trans., May 4, 1932: 2
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 Liv. Age, 288 ('16): 804
 Lond. Merc., 3 ('21): 442
 Lond. Times, 19 ('20): 199;
 22 ('23): 286; Feb. 2, 1928:
 78; May 25, 1933: 362
 Nation and Ath., 28 ('21): 788
 New Repub., 7 ('16): 280
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 23 ('24): 548; 31 ('28): 54
 N. Y. Times, Sept. 5, 1926: 6;
 March 18, 1928: 9; Feb. 26,
 1933: 13; Dec. 31, 1933: 9
 Sat. Rev., 141 ('26): 781; 143
 ('27): 317; 145 ('28): 230
 Spec., 150 ('33): 844

(Robert) Laurence Binyon, 1869-

Born at Lancaster, the son of a clergyman, and cousin of Stephen Phillips. Educated at St. Paul's School and Trinity College, Oxford. *Persephone* won the Newdigate Prize, 1890. Entered the British Museum, Department of Printed Books, 1893, and became Keeper of Prints and Drawings. He gave the Lowell lectures in America in 1912; in 1929 he lectured in Japan; and in 1933-34 he succeeded T. S. Eliot in the Charles Eliot Norton Professorship of Poetry at Harvard. Created Companion of Honour, 1932; is an Officier de l'instruction publique, a Member of the Academic Committee and Fellow of the Royal Society of Literature. President of the English Association, 1933-34.

BIBLIOGRAPHY

Poems

Persephone, 1890; *Primavera*, poems by four authors, 1890 (with Stephen Phillips and others); *Lyric poems*, 1894; *Poems*, 1895; *London visions*, 1896 (enlarged ed., 1908); *The praise of life*, 1896; *The supper*, a lyrical scene, 1897; *Porphyryon and other poems*, 1898; *The second book of London visions*, 1898; *Odes*, 1901; *The death of Adam and other poems*, 1903; *Dream come true*, poems, 1905; *Penthesilea*, a poem, 1905; *Paris and Enone*, 1906; *England and other poems*, 1909; *Auguries*, 1913; * *The winnowing fan*, poems on the great war, 1914; *The anvil and other poems*, 1916; *The cause*, poems of the war, 1917; *For the fallen and other poems*, 1917; *The new world*, poems, 1918; *The four years*, war poems collected and newly augmented, 1919; *The secret*, sixty poems, 1920; *Selected poems of Laurence Binyon*, 1922; * *The sirens*, an ode, 1924; *The wonder night*, 1927; *The idols*, an ode, 1928; *Collected poems of Laurence Binyon*, 1931; *Koya San*, four poems from Japan, 1932.

Plays

* Attila, a tragedy in four acts, 1907; Bombastes in the shades, a play in one act, 1915; Arthur, a tragedy, 1923; Ayuli, a play in three acts and an epilogue, 1923; Boadicea, a play in eight scenes, 1927; Sophro the Wise, a play for children, 1927; Love in the desert, 1928; Three short plays: Godstow nunnery, Love in the desert, Memnon, 1930; The young king, a play, 1934.

Studies

Dutch etchers of the seventeenth century, 1895; The popularization of art, 1896; John Crome and John Sell Cotman, 1897; Catalogue of drawings by British artists and artists of foreign origin working in Great Britain preserved in the Department of prints and drawings, British museum, 1898-1907; Thomas Girtin, his life and works, an essay, 1900; Guide to an exhibition of drawings and sketches by old masters and deceased artists of the English school, principally acquired between 1895 and 1901, 1901; Life and works of J. S. Cotman, 1903; Painting in the Far East, 1908; Pictures by Japanese artists, 1908 (sel. by Laurence Binyon); Japanese art, 1909 (Japanische kunst. 1912. Has added chapter); Guide to an exhibition of Chinese and Japanese paintings (fourth to nineteenth century A. D.) in the Print and drawing gallery, 1910; The flight of the dragon, an essay on the theory and practice of art in China and Japan, based on original sources, 1911; The art of Botticelli, an essay in pictorial criticism, 1913; The art of Asia, 1915; A catalogue of Japanese & Chinese woodcuts preserved in the Sub-department of oriental prints and drawings in the British museum, 1916; Ma Yüan's landscape roll in the Freer collection, 1916; English poetry in its relation to painting and the other arts, 1918; Poetry and modern life, 1918; The court painters of the Grand Moguls, 1921; Guide to an exhibition of Japanese colour-prints, period I, c 1680-c 1780 A. D., 1921; The drawings and engravings of William Blake, 1922; Guide to an exhibition of Indian and Persian paintings and illuminated mss., with specimens of the art of Eastern Turkestan, Tibet, Burma and Siam, 1922; Japanese colour prints, 1923 (with John J. O'Brien Sexton); Guide to an exhibition of Japanese colour prints, period IV, by Hokusai and his pupils, 1924; Asiatic art in the British museum (sculpture and painting), 1925; The followers of William Blake: Edward Calvert, Samuel Palmer, George Richmond & their circle, 1925; The engraved designs of William Blake, 1926; Tradition and re-

action in modern poetry, 1926; Chinese paintings in English collections, 1927; The George Eumorfopoulos collection, catalogue of the Chinese frescoes, 1927; Guide to an exhibition of Indian painting, 1927; The poems of Nizami, 1928 (described by Laurence Binyon); The George Eumorfopoulos collection, catalogue of the Chinese, Corean and Siamese paintings, 1928; Landscape in English art and poetry, 1931; Akbar, 1932; English water-colours, 1933; Persian miniature painting, including a critical and descriptive catalogue of the miniatures exhibited at Burlington house, January-March, 1931, 1933 (with J. V. S. Wilkinson and Basil Gray).

Translations

Little poems from the Japanese, 1925; Dante Alighieri. Episodes from the Divine comedy rendered in verse, 1928; Dante's Inferno with a translation into English triple rhyme, 1933.

Miscellaneous

Western Flanders, a medley of things seen, considered and imagined, 1899; The meeting of the kings, by Khramean hairik. . . . Armenian text, and English version by P. Tonapetean and Laurence Binyon, 1915; For dauntless France, an account of Britain's aid to the French wounded and victims of the war, 1918; Sakuntala, by Kalidasa. Prepared for the English stage by Kedar Nath Das Gupta in a new version written by Laurence Binyon, 1920.

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| Archer | Bookm. (Lond.), 59 ('21): |
| † Bibliographies of modern au- | 200; 64 ('23): 44 |
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| Dilly Tante | 24 ('25): 492; Nov. 29, |
| Maynard | 1928: 930; Jan. 21, 1932: |
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| † Quinn | Nation and Ath., 44 ('28): sup. |
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| Walraf | N. Y. Times, May 6, 1923: 5 |
| Williams | 19th Cent., 75 ('14): 186 |

Poetry, 21 ('22-'23): 337	Spec., 112 ('14): 675; 126
Quar. Rev., 232 ('19): 135	('21): 56; 147 ('31): sup.
Sat. Rev. of Lit., 3 ('27): 535;	780; 148 ('32): 835
8 ('32): 444	

Algernon Blackwood, 1869-

Son of Sir Arthur Blackwood, K. C. B., gentleman-usher to Queen Victoria, and of Sidney, Duchess of Manchester. Educated at a Moravian school in the Black Forest, at Wellington College, at Edinburgh University, and abroad. He has traveled widely. At twenty he tried farming in Canada, and later worked for several years on the staffs of *The New York sun* and *The New York times*. He began writing in 1906. An account of his early life and adventures is given in *Episodes before thirty*.

It is interesting to compare him with Wells in the use of scientific subject matter; with Machen and De la Mare in the use of the supernatural and occult; with Barrie in the use of the purely fantastic.

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Novels

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Short Stories

The empty house and other ghost stories, 1906; The listener, 1907; The lost valley and other stories, 1910; Pan's garden, a volume of nature stories, 1912; Incredible adventures, 1914; Ten minute stories, 1914; The extra day, 1915; Day and night stories, 1917; The wolves of God and other fey stories, 1921 (with Wilfred Wilson); Tongues of fire and other sketches, 1924; The dance of death and other tales, 1927; Full circle, 1929; Strange stories, 1929; The willows and other queer tales, 1932.

Autobiography

Episodes before thirty, 1923 (also pub. as *Adventures before thirty*, 1934).

Children's Books

Sambo and Snitch, 1927; Mr. Cupboard, 1928; By underground, 1930; The parrot and the—cat! 1931; The Italian conjurer, 1932 (with Amelia, ye aged sowe, by L. A. G. Strong); Maria (of England) in the rain, 1933; Sergeant Poppett and Policeman James, 1934.

Plays

Karma, a re-incarnation play in prologue, epilogue & three acts, 1918 (with Violet Pearn); Through the crack, a play in five scenes, 1925 (with V. A. Pearn).

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Dilly Tante

Lit. Rev., 4 ('24): 575

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Bookm., 39 ('14): 120; 40

Lond. Times, 26 ('27): 976

('15): 618 (portraits)

New Repub., 38 ('24): 104

Cent., 106 ('23): 63

Outlook, 112 ('16): 983

Cur. Op., 56 ('14): 380

Edmund (Charles) Blunden, 1896—

Born at Yalding, Kent. Educated at Christ's Hospital and Queen's College, Oxford. Served in France and Belgium during the World War and received the Military Cross. Went to South America in a tramp steamer, 1921, in order to improve his health. *The shepherd* received the Hawthornden Prize in 1922. Formerly a subeditor of the *Athenæum*. Contributes leaders to *The Times literary supplement*. From 1924-27, he was Professor of English Literature in Tokio University. In 1930, received the Benson Medal of the Royal Society of Literature, of which he is a Fellow. Since 1931, has been Fellow and Tutor in English Literature at Merton College, Oxford.

For critical comment, see the Poetry section of the Survey.

BIBLIOGRAPHY

Poems

Poems, 1913 and 1914, 1914; The barn, 1916; The harbingers, poems, 1916; Pastorals, a book of verses, 1916; Three poems, 1916; * The waggoner and other poems, 1920; Old homes, a poem, 1922; The shepherd and other poems of peace and war, 1922; Dead letters, 1923; To nature, new poems, 1923; * English poems,

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Travel

The bonadventure, a random journal of an Atlantic holiday, 1922; The face of England in a series of occasional sketches, 1932.

Essays and Studies

[Prose literature], 1921; Christ's hospital, a retrospect, 1923; More footnotes to literary history, 1926; On the poems of Henry Vaughan, characteristics and intimations, with his principal Latin poems carefully translated into English verse, 1927; Leigh Hunt's "Examiner" examined, comprising some account of that celebrated newspaper's contents, &c., 1805-25, and selections, by or concerning Leigh Hunt, Lamb, Keats, Shelley, and Byron, illustrating the literary history of that time, for the most part previously unprinted, 1928; Nature in English literature, 1929; Shakespeare's significances, a paper read before the Shakespeare association, 1929; Leigh Hunt, a biography, 1930 (Am. ed., Leigh Hunt and his circle); A poet on the poets, 1930; Keats's letters, 1931, marginalia, 1931; Votive tablets, studies chiefly appreciative of English authors and books, 1931; Fall in, ghosts, an essay on a battalion reunion, 1932; Charles Lamb and his contemporaries, being the Clark lectures delivered at Trinity college, Cambridge, 1932, 1933; The mind's eye, essays, 1934.

Novels

We'll shift our ground, or, Two on a tour, almost a novel, 1933 (with Sylva Norman).

Translations

Poems. Translated from the French, 1914; Constantini, Angelo. The birth, life and death of Scaramouch . . . translated . . . by

Cyril W. Beaumont, together with Mezzetin's dedicatory poems and Loret's rhymed news-letters concerning Scaramouch, now first rendered into English verse by Edmund Blunden, 1924.

Reminiscences

* *Undertones of war*, 1928; *De bello Germanico*, a fragment of trench history, written in 1918, 1930 (by the author of *Undertones of war*).

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| † Gasworth, A. J. and Schwartz, | Nov. 26, 1931: 942; Dec. 1, |
| Jacob. Bibliography of Ed- | 1932: 919; Apr. 27, 1933: |
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| Edmund Blunden. 1931 | 222; 44 ('28): 420; 48 ('31): |
| Matthews, Brander. The | 538 |
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| by Brander Matthews; The | 114; 19 ('22): 187; 29 ('27): |
| dialectal words in Blunden's | 19; 31 ('28): 456; 35 ('30): |
| poems, etc. by Robert | 278 |
| Bridges. 1921 | New Statesm. and Nat., 2 |
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| | ('28): 728; 149 ('30): 691 |
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| Bookm., 73 ('31): 212 | Spec., 128 ('22): 757; 130 |
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| Dec. 7, 1930: 7 | 141 ('28): 822; 144 ('30): |
| Bost. Trans., Dec. 6, 1930: 2 | 906; 148 ('32): 54; 150 |
| Freeman, 3 ('21): 500 | ('33): 541, 722 |
| Lit. Rev., 3 ('22-'23): 4 | |
| Lond. Merc., 2 ('20): 624; 6 | |
| ('22): 318; 13 ('25-'26): 546 | |

Gordon Bottomley, 1874-

Born at Keighley, Yorkshire, and educated at Keighley Grammar School. His life has been spent "under adverse conditions of health that have meant restricted activities." His *Gruach and Britain's daughter* received the Femina-Vie Heureuse Prize in 1923. He received the Arthur Benson Medal of the Royal Society of Literature in 1925, was made a Fellow of the Society in 1926, and received an Honorary LL.D. at Aberdeen in 1930. He lives in a Lancashire cottage out of sight of any house. Most of his works have been published in strictly limited editions.

Of his recent work he writes, "I would suggest that the key to it will be found in my later belief that poetry is fundamentally a matter for the ear; and that the 18th and 19th centuries, in gradually turning it into a matter for the eye, have impoverished its nature in a degree that accounts for the diseases which are prevalent in twentieth century poetry."

For critical comment, see the Poetry and Drama sections of the Survey.

BIBLIOGRAPHY*Poems*

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Plays

The crier by night, a play in one act, 1902; Midsummer eve, a play in one act, 1905; Laodice and Danaë, a play in one act, 1909; The riding to Lithend, 1909; King Lear's wife, 1915; * King Lear's wife, The crier by night, The riding to Lithend, Midsummer eve, Laodice and Danaë, plays, 1920; * Gruach and Britain's daughter, two plays, 1921; Scenes and plays, 1929; Lyric plays, 1932; The acts of Saint Peter, a cathedral festival play, 1933.

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Authors	Cal. Mod. Lett., 1 ('25): 165
Ellehaug	Lit. Rev., 3 ('23): 432
Lucas	Liv. Age, 289 ('16): 374
Monro	Lond. Merc., 2 ('20): 753
Morgan	Lond. Times, 19 ('20): 681;
† Muir (P)	20 ('31): 812; 21 ('22): 857;
Newbolt (NPH)	Nov. 17, 1932: 854
Nicoll	Nation and Ath., 45 ('29): 658
Rothenstein (2d ser.)	New Statesman, 15 ('20): 650
Thouless	New Statesm. and Nat., 4
Williams-Ellis	('32): sup. 590
	Sat. Rev., 133 ('22): 40
Bibelot, 16 ('10): 65	Yale Rev., n. s., 11 ('22): 426

Elizabeth (Dorothea Cole) Bowen, 1899-

Daughter of an Irish country gentleman and barrister, resident in Dublin, where she was born. Spent summers at Bowen's Court, County Cork, an estate awarded a Welsh ancestor who served Cromwell in Ireland. At seven she moved to the South of England. Went to day-school at Folkestone. At fourteen to school at Downe House, in Kent. Summered in Ireland. Worked in a shell-shock hospital near Dublin in the last year of the World War. Later went to London; lived with an aunt, the first Lady Allendale. Wrote her first short stories when twenty; published as *Encounters*. Says she has thought of practically nothing but writing since. Married Alan Charles Cameron, 1923; lived near Northampton two years, and wrote *Ann Lee's* and *The hotel*, after spending a winter in Italy. Lives in Oxford where her husband has an appointment; spends two or three days a week in London at her Chelsea flat. Has traveled considerably since her marriage; looks upon travel as a pleasure second only to writing. Spends summers at Bowen's Court, which is now in her possession. The house is the scene of *The last September*. She is fond of Ireland. Reads detective stories.

BIBLIOGRAPHY*Short Stories*

Encounters, stories, 1923; *Ann Lee's* & other stories, 1926; *Joining Charles* and other stories, 1929; *The cat jumps* and other stories, 1934.

Novels

* The hotel, 1927; The last September, 1929; Friends and relations, a novel, 1931; * To the north, 1932.

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Authors	New Statesman, 29 ('27): 651
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Lond. Times, Feb. 7, 1929: 96; March 21, 1931: 406; Oct. 20, 1932: 756	Sat. Rev., 144 ('27): 311; 147 ('29): 184 Sat. Rev. of Lit., 4 ('28): 740

Robert (Seymour) Bridges, 1844-1930

Born in the Isle of Thanet, the son of a country squire. Educated at Eton and Corpus Christi College, Oxford. Published his first volume of verse in 1873, the year after his graduation. Studied medicine at St. Bartholomew's Hospital, where he served as casualty physician from 1877-78. In that year, saw 30,940 patients, and gave 200,000 doses containing iron. Practiced medicine in leading London hospitals. Abandoned the profession at thirty-seven, and settled down at Yattendon, near Oxford, to devote himself to literature. There he trained the village choir, and, with Harry Ellis Wooldridge, issued the famous *Yattendon hymnal*. In 1906, built Chiswell House at Boar's Hill, where he lived until his death.

Succeeded Alfred Austin as poet laureate, 1913. Held honorary degrees from Oxford, St. Andrews, Harvard, and Michigan. Honorary Fellow in Creative Arts, University of Michigan, 1923-24. Order of Merit, 1929. A founder of the Society for Pure English. In 1927, became chairman of the BBC's Advisory Committee on Spoken English, and on February 28, 1929, inaugurated a series of National Lectures by broadcasting a lecture on poetry. At the age of eighty-five, the publication of *The testament of beauty* was an international sensation. Bridges died on April 13, 1930. John Masfield (*q. v.*) succeeded him as laureate.

For critical comment, see the Poetry section of the Survey.

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Poems

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Plays

Prometheus the firegiver, 1883; *Nero*. Part 1: *The first part of the reign of Nero*, comprising the murder of Britannicus to the death of Agrippina, 1885; *The feast of Bacchus*, 1889; *Achilles*

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1914 |
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Harold Brighthouse, 1882-

Born at Eccles, Lancashire. Educated in Manchester. Went to school with Gilbert Cannan and Stanley Houghton (author of *Hindle wakes*), and was associated with them in the repertory theater movement. He saw service with the Royal Air Force, and was attached to the Intelligence Staff of the Air Ministry. He is a director of a Lancashire cotton mill, and his novel, *Hecple-stall's*, and his plays, *What's bred in the bone*, *Lonesome-like*, and *The price of coal*, derive from direct experience of industrial life. During his residence in Manchester he wrote dramatic criticism for *The Manchester guardian* under C. E. Montague, and, since then, has contributed articles, reviews, and two series on his visits to America. He came to America to "look over the Rockies, the Grand Canyon and the Yosemite, not to mention a few Little Theatres." He has written more than forty one-act plays, and deplures "the virtual disuse of this art-form by the professional theatre." His plays are widely popular in little theaters, and are represented in numerous anthologies.

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Plays

The doorway, a play in one act, 19-?; The oak settle, a one-act comedy, 1911; The price of coal, 1911; The odd man out, a comedy in three acts, 1912; Spring in Bloomsbury, a play in one act, 1912; Dealing in futures, a play in three acts, 1913; The game, 1913; Graft, a comedy in four acts, 1913; Garside's career, a comedy in four acts, 1914; * Lonesome-like, a play in one act, 1914; Hobson's choice, a three-act comedy, 1916; Maid of France, a play in one act, 1917; Converts, a comedy in one act, 1920; Three Lancashire plays: The game, The northerners, Zack, 1920; Plays

for the meadow and plays for the lawn, 1921 (Maypole morning; The Paris doctor; The prince was a piper; The man about the place); * Followers, a "Cranford" sketch, 1922; The happy hangman, a grotesque in one act, 1922; Once a hero, a comedy in one act, 1922; The apple-tree, or, Why misery never dies, a play in one act, 1923; The happy man, 1923; "The bantam V. C.," a farce in three acts, 1925; Little red shoes, a play in one act, 1925; Mary's John, a comedy in three acts, 1925; Costume plays, 1926 (by Olive Conway, *pseud.* of Harold Brighouse and John Walton); Open air plays, 1926 (The laughing mind; The oracles of Apollo; The rational princess; The ghosts of Windsor Park; How the weather is made); Fossie for short, a comedy in one act, 1927; The little liberty, a comedy in one act, 1927; The night of "Mr. H.," a Charles Lamb pastiche, 1927; What's bred in the bone, a comedy in three acts, 1927; When did they meet again? A play in one act, 1927; Behind the throne, a comedy in three acts, 1929; Coincidence, comedy in three acts, 1929; The starlight window, a comedy in three acts, 1929 (by Olive Conway, *pseud.* of Harold Brighouse and John Walton); The sort-of-a-prince, comedy in three acts, 1929; The stoker, a play in one act, 1929; Safe amongst the pigs, a comedy in three acts, 1930; Four fantasies for the open air, 1931; Six fantasies, 1931 (The exiled princess; The ghost in the garden; The Romany road; Cupid and Psyche; The oracles of Apollo; The ghost of Windsor Park); A bit of war, a play in one act, 1933; Smoke-screens, a comedy in one act, 1933.

Novels

Fossie for short, 1917; Hobson's, the novel of "Hobson's choice," 1917 (with Charles Forrest); The silver lining, 1918; The Marbeck inn, 1920; * Hepplestaill's, 1922; Captain Shapely, 1923; The wrong shadow, a romantic comedy, 1923; Hindle wakes, 1927 (from Stanley Houghton's play).

STUDIES AND REVIEWS

Cumberland (SDM)

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58 ('20): 30

Nation, 101 ('15): 587
N. Y. Times, May 20, 1923:
22; Apr. 10, 1924: 9
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Rupert (Chawner) Brooke, 1887-1915

Born at Rugby, the son of one of the masters. Educated at King's College, Cambridge. Settled down to study and write at the Old Vicarage, Grantchester, 1909. Spent some time in Germany; traveled in America and the South Seas. Appointed Fellow of King's College, Cambridge, 1913. Obtained a commission at the beginning of the World War. Took part in the Antwerp relief expedition. Died in service in the harbor at Skyros, where he is buried and where an international memorial has been erected to him. He bequeathed the income from his literary estate to his friends, Lascelles Abercrombie, Walter de la Mare, and Wilfrid Gibson (*qq. v.*). His library of about four hundred volumes, sold in 1931, is now at Dartmouth College.

For critical comment, see the Poetry section of the Survey.

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Miscellaneous

Lithuania, a drama in one act, 1915; John Webster & the Elizabethan drama, 1916; * Letters from America, 1916 (pref. by Henry James); Fragments now first collected, some being hitherto unpublished, 1925; A letter to the editor of the Poetry review, 1929.

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 Vines
 Ward (TCL)
 Waugh
 Williams
 Williams-Ellis
 Williamson
 Woodberry, George E. Studies of a litterateur. 1921

Gerald (William) Bullett, 1893-

Born at Forest Hill, London. Father, for a time an unsuccessful schoolmaster. Lived in the northern suburbs of London till he was twenty. His first novel, *The progress of Kay*, written in 1914, found a publisher two years later. Served in France during the World War. After the War, entered Jesus College, Cambridge. Took first-class honors in the English Tripos in 1921. Began reviewing for *The Times literary supplement* and *The New statesman* before he left Cambridge. He is associated with Garfield Howe in the publishing firm of Gerald Howe. Says his favorite recreation is "staring at rural England."

BIBLIOGRAPHY

Poems

Dreams o' mine, 1915; Mice and other poems, 1921; The bubble, 1934.

Novels

The progress of Kay, a series of glimpses, 1916; Mr. Godly beside himself, 1924; The panther, a novel, 1926; The Spanish caravel, 1927; * The history of Egg Pandervil, a pure fiction, 1928; * Nicky, son of Egg, 1929; Marden Fee, 1931; Remember Mrs. Munch, 1931; I'll tell you everything, a frolic, 1933 (with J. B. Priestley); The quick and the dead, 1933; Eden river, 1934.

Short Stories

The street of the eye and nine other tales, 1923; The baker's cart and other tales, 1925; The world in bud, tales, 1928; Helen's lovers and other tales, 1932.

Essays and Studies

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Plays

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Travel

Germany, 1930.

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| (portrait); 65 ('24): 260 | Oct. 6, 1932: 706 |
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| 1929: 57; Oct. 18, 1928: | 804 |
| | Spec., 134 ('25): 163 |

Osbert Burdett, 1885-1936

Born in London, son of the late Sir Henry Burdett. Educated at Marlborough and King's College, Cambridge, where he took a second-class History Tripos in 1907. *The art of living* suggests his Tory cast of mind and taste. Enjoys good books, wine, food, architecture, and manners. Is jealous of "privacy, silence, the precious pearl of solitude." Opposes compulsory athletics in public schools. Believes that "civilized life . . . is the communal pursuit of the necessities of the body, enlivened and sanctified by sport, art and ritual." Died on November 21, 1936.

BIBLIOGRAPHY*Essays and Studies*

The idea of Coventry Patmore, 1921; * The Beardsley period, an essay in perspective, 1925; Critical essays, 1925; The writings of Frank Harris, 1925; * The art of living, 1933.

Biography

William Blake, 1926; W. E. Gladstone, 1927; * The Brownings, 1928; The two Carlyles, 1930; The Rev. Smith, Sydney, 1934.

Miscellaneous

The silent heavens, a divine comedy, with a postscript on mystery plays for modern readers, 1914; Songs of exuberance, together with The trenches, 1915; The resurrection of Rheims, 1920; The very end and other stories, 1929.

STUDIES AND REVIEWS

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Cath. World, 127 ('28): 372	N. Y. Times, Feb. 5, 1928: 7; Jan. 6, 1929: 5; March 22, 1931: 9
Ind., 120 ('28): 310	Outlook, 148 ('28): 474
Lond. Times, Oct. 20, 1927: 723; Nov. 20, 1930: 967	Sat. Rev. of Lit., 5 ('29): 657; 7 ('31): 794

Thomas Burke, 1887-

Born in London; left parentless when very young. Between nine and fourteen he was in an orphan asylum. Worked as an office boy for a secondhand bookseller and for a literary agent; finally became a journalist. Is an expert interpreter of aspects of East London. Says that since childhood sights, sounds, and smells of the East End have seemed the acme of romance to him. He is averse to the compilation of contemporary authors' bibliographies, believing it tends to resurrect inferior writings. Declares himself not interested in the complete works of any writer, but only in best productions. For a good introduction to Burke, read the autobiographical *The wind and the rain*. His wife, Winifred Wells, writes under the name of Clare Cameron.

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Short Stories

* Limehouse nights, tales of Chinatown, 1916 (reissued in 2 vols.); Broken blossoms, a selection of stories from "Limehouse nights," 1920; In Chinatown, more stories from "Limehouse nights," 1921; Whispering windows, tales of the waterside, 1921; * The pleasantries of old Quong, 1931 (Am. ed., A tea-shop in Limehouse).

Novels

Twinkletoes, a tale of Chinatown, 1917; The sun in splendour, 1926; The flower of life, 1929.

Poems

Verses, 1910; Pavements and pastures, a book of songs, 1912; London lamps, a book of songs, 1917; The song book of Quong Lee of Limehouse, 1920.

Essays and Sketches

* Nights in town, a London autobiography, 1915 (Am. ed., Nights in London, 1916); Out and about, a note-book of London in war-time, 1919 (Am. ed., Out and about London); The outer circle, rambles in remote London, 1921; The London spy, a book of town travels, 1922; East of Mansion house, 1926; The English inn, 1930 (pref. by A. P. Herbert); The Maid's head, Norwich, 1931; City of encounters, a London divertissement, 1932; An old London ale house, The Anchor, at Bankside, 1932; The real East

end, 1932; The beauty of England, 1933; London in my time, 1934.

Autobiographical Novel

* The wind and the rain, a book of confessions, 1924.

Miscellaneous

Kiddie land, 1913 (with Margaret G. Hays); The Bloomsbury wonder, 1929; Go, lovely rose, 1931.

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| 51 ('16): 50; 52 ('17): 110 (portrait); 72 ('27): 135 | Sat. Rev. of Lit., 8 ('31): 399 |
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Roy (Dunnachie) Campbell, 1902—

Born at Durban, Natal, South Africa, the son of a physician. Educated at the Durban High School. At fifteen, joined the South African infantry. Spent several months at Oxford endeavoring to pass responsions. Later, with William Plomer (*q. v.*), edited *Voorslag*, a monthly review in South Africa which encountered difficulties with the authorities. Has lived at Martigues, France, where he was part-owner in a fleet of fishing boats, and at Altea, Alicante, Spain. Is a *razeteur* and professional lancer in Lal Joyeuse Lance, Mediterranean Champions in the *Joutes nautiques*; and in 1932-33 he won steer-throwing contests in two rodeos at Istres. His *Georgiad* bespeaks his scorn of many British literati.

For critical comment, see the Poetry section of the Survey.

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Poems

* The flaming terrapin, 1924; The Wayzgoose, a South African satire, 1928; Adamastor, poems, 1930; The gum trees, 1930; Poems, 1930; Choosing a mast, 1931; * The Georgiad, a satirical fantasy 'n verse, 1931; Mithraic emblems, a lyrical poem, 1932; Pomegranates, a poem, 1932; Flowering reeds, poems, 1933.

Essays and Studies

Burns, 1932; Taurine Provence, the philosophy, technique and religion of the bullfighter, 1932; Wyndham Lewis, an essay, 1932.

Autobiography

Broken record, an autobiography, 1934.

Translations

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Authors	Lond. Times, 23 ('24): 337;
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Newbolt (NPH)	Nation and Ath., 35 ('24):
Vines	323; 47 ('30): 224
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Bookm., 73 ('31): 94	N. Y. Times, Sept. 14, 1924:
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Bost. Trans., Sept. 27, 1924: 4	Poetry, 25 ('24-'25): 217; 38
Crit., 3 ('24-'25): 146	('31): 98
Dial, 77 ('24): 423	Sat. Rev., 149 ('30): 662
Lit. Rev., Sept. 6, 1924: 4	Sat. Rev. of Lit., 7 ('31): 568

Gilbert Cannan, 1884-

Born at Manchester. Educated at Manchester and at King's College, Cambridge. Associated with Miss Horniman, Stanley Houghton, Harold Brighouse, John Drinkwater, and C. E. Montague, in the creation of the Manchester Repertory Theatre. Admitted to the Bar, 1908. Dramatic critic on *The London star*, 1909-10. Caricatured as Gilbert Gunn, in Shaw's *Fanny's first play*. His fiction is in the realistic mode with admixtures of psychoanalysis and philosophy. Defines a novel as "an epic with its

wings clipped, that is, with its action and characters viewed ironically." Insists that his work as a novelist was merely a preparation for his work as a dramatist.

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Novels

Peter Homunculus, a novel, 1909; Devious ways, 1910; Little brother, 1912; Round the corner, a novel, 1913; Old Mole, being the surprising adventures in England of Herbert Jocelyn Beenham, M. A., sometime sixth-form master, 1914; * Young earnest, the romance of a bad start in life, 1915; Mendel, a story of youth, 1916; * Three pretty men, 1916 (Am. ed., Three sons and a mother); * The stucco house, 1917 (seq. to Three pretty men); Mummery, a tale of three idealists, 1918; Pink roses, 1919; Time and eternity, a tale of three exiles, 1919; Annette and Bennett, a novel, 1922; Sembal, 1922; The house of prophecy, 1924.

Plays

Four plays: James and John, Miles Dixon, Mary's wedding, A short way with authors, 1913; Everybody's husband, 1917; Seven plays, 1923.

Essays and Critical Studies

The joy of the theatre, 1913; Love, 1914; Satire, 1914; Samuel Butler, a critical study, 1915; The release of the soul, 1920; Love is less than God, the book of the soul, 1923.

Social Criticism

Freedom, 1917; The anatomy of society, 1919; Letters from a distance, 1923.

Poems

Adventurous love and other verses, 1915; Noel, an epic in seven cantos, 1922 (issued in part as: Noel, an epic in ten cantos. 1917-18).

Translations

Rolland, Romain. John Christopher, 1910-13 (Am. ed., Jean-Christophe); Benda, Julien. The yoke of pity (L'ordination), 1913; Chekhov, Anton P. The house with the mezzanine and other stories, 1917 (trans. with S. S. Koteliensky); Larbaud, Valéry. A. O. Barnabooth, his diary, 1924.

Miscellaneous

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Authors	Egoist, 6 ('19): 30
Cunliffe	Freeman, 7 ('23): 570
Cunliffe (TC)	Lit. Dig. I. B. R., July 23, 1923: 15
Ellehaug	Lit. Rev., 3 ('22-'23): 722;
Goldring	4 ('23-'24): 853; Oct. 25, 1924: 3
Gould	Lond. Merc., 6 ('22): 97
James	Lond. Times, 16 ('17): 536,
Johnson (Men)	627; 17 ('18): 32, 641; 19
Mais (SMA)	('20): 417; 21 ('22): 193,
Mansfield	630
Marble (SMN)	Nation, 119 ('24): 21
Swinerton	New Repub., 3 ('15): 182;
Williams	7 ('16): 336; 10 ('17): sup.
	II: 11; 35 ('23): 49; 40
Ath., 116 ('15): 502	('24): 184
Bookm. (Lond.), 57 ('19): 96,	N. Y. Times, May 11, 1924: 8
97	No. Am., 198 ('13): 76
Cur. Op., 55 ('13): 353; 69	
('20): 15	
Dial, 68 ('20): 173 (portraits)	

Edward Carpenter, 1844-1929

Born at Brighton, of a naval family. Educated at Brighton College and Trinity Hall, Cambridge, where he was Fellow and Lecturer until 1874. Took orders in 1869; visited Italy, 1873; served as curate until 1874. Unfrocked at own request. Lecturer on science and music in connection with University Extension Movement, 1874-81. Strongly influenced by Whitman, whom he visited in 1877, and again in 1884. His health bad, he settled on a small farm near Sheffield, 1883; took up market gardening for a living. At Bradway (1881), wrote the first series of his rhymeless, meterless *Towards democracy*. Active in expounding Socialist propaganda; lived among laboring people; made street corner addresses at Sheffield and elsewhere. In 1890, interested in the *Bhagavad-gita*, traveled to Ceylon to visit an Indian holy man and learn the philosophical and religious ideas of the East. Thereafter lived in his cottage near Sheffield until after the World War,

when he moved to Guilford. He died on June 28, 1929. Believed in elimination of all superfluities in one's surroundings; that everyone should do handwork to balance that of the brain.

His poetry is the emotional expression of ideas that are formulated in his books of philosophy. To judge Carpenter adequately, it is necessary to compare his poems, in form and ideas, with those of Whitman; his metaphysical philosophy with that of Oriental mystics; and his social philosophy with types of socialism. Edward Lewis' *Edward Carpenter* is a good introduction to the poet.

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Poems

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Philosophy and Social Studies

England's ideal and other papers on social subjects, 1887; * Civilisation, its cause and cure and other essays, 1889; From Adam's Peak to Elephanta, being sketches in Ceylon and India, 1892 (pub. in part as A visit to a Gñani, 1911); Love's coming-of-age, a series of papers on the relations of the sexes, 1896; Forecasts of the coming century, 1897 (with others); * The art of creation, essays on the self and its powers, 1904; Prisons, police and punishment, an inquiry into the causes and treatment of crime and criminals, 1905; The intermediate sex, a study of some transitional types of men and women, 1908; The drama of love and death, a study of human evolution and transfiguration, 1912; Intermediate types among primitive folk, a study in social evolution, 1914; The healing of nations and the hidden sources of their strife, 1915; Towards industrial freedom, 1917; Pagan and Christian creeds, their origin and meaning, 1920.

Criticism

The religious influence of art, 1870; Angels' wings, essays on art and its relation to life, 1898; Days with Walt Whitman, with some notes on his life and work, 1906; The psychology of the poet Shelley, 1925 (with George Barnefield).

Autobiography

My days and dreams, being autobiographical notes, 1916; The story of my books, 1916.

Translations

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Lord (Edward Christian) David (Gascoyne-) Cecil, 1902-

Son of the fourth Marquess of Salisbury and Lady Cicely Gore, daughter of the fifth Earl of Arran. Educated at Christ Church, Oxford. Fellow of Wadham College, Oxford, 1928-31; Lecturer in Modern History. In 1932, married Rachel, daughter of Desmond MacCarthy (*q. v.*). *The stricken deer* received the Hawthornden and the James Tait Black prizes in 1929.

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G(ilbert) K(eith) Chesterton, 1874-1936

Born in London. Educated at St. Paul's School and the Slade School of Art. Began his career as a reviewer of art books for the London *Bookman*. Since then he has contributed to numerous publications. After the War he became leader of the Distributist movement which endeavored to provide an economic order other than capitalism and socialism. He entered the Roman Catholic Church in 1922, and in 1930 lectured in America at Notre Dame University. He was created Knight Commander with Star, Order of St. Gregory the Great, 1934. He is editor of *G. K.'s weekly*, a Fellow of the Royal Society of Literature, and president of the Distributist League. He holds honorary degrees from Edinburgh, Dublin, Notre Dame, and Indiana. He has illustrated about a dozen of the novels of Hilaire Belloc (*q. v.*).

Chesterton's versatility has been displayed in essays, history, biography, criticism, fiction, poems, and drama. While much of his work is journalistic in that it aims at immediate striking effects, it continues to interest many readers by the paradoxical, extravagant style in which it gives expression to views which, if not established truths, are at least the cherished beliefs of a minority. Died on June 14, 1936.

For critical comment, see the Background and Criticism sections of the Survey.

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G(eorge) D(ouglas) H(oward) Cole, 1889-

Educated at St. Paul's School and Balliol College, Oxford. University Reader in Economics, Oxford. Fellow of University College, Oxford; and of Magdalen College, 1912-19. Vice-President, Workers' Educational Association. Hon. Secretary, New Fabian Research Bureau. Vice-Chairman, Society for Socialist Enquiry and Propaganda. Member, Economic Advisory Council. In 1918 married Margaret Isabel Postgate, with whom he has written detective stories and economic treatises.

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Padraic Colum, 1881-

Born in Longford, Ireland. Educated at local schools. He began writing early; was associated with W. B. Yeats and Lady Gregory (*qq. v.*) at the beginning of the Irish Theatre movement, 1902. Wrote several plays for the Irish theater; first one produced in 1903. A founder of *The Irish review*; editor, 1912-13. In 1923 made a survey of Hawaiian myth and folklore upon invitation of the Hawaiian legislature. His home is at New Canaan, Connecticut. His wife is Mary (Maguire) Colum, the reviewer and critic.

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Fairy Tales and Children's Books

A boy in Eirinn, 1913; The king of Ireland's son, 1916; The adventures of Odysseus and the tale of Troy, 1918; The boy who knew what the birds said, 1918; The girl who sat by the ashes, 1919; The boy apprenticed to an enchanter, 1920; The children of Odin, 1920; The golden fleece and the heroes who lived before Achilles, 1921; The children who followed the piper, 1922; Six who were left in a shoe, 1923; The peep-show man, 1924; The forge in the forest, 1925; The voyagers, being legends and romances of Atlantic discovery, 1925; The fountain of youth, stories to be told, 1927; Three men, 1931; The big tree of Bunlahy, stories of my own countryside, 1933; The white sparrow, 1933.

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Autobiography

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F. Norreys Connell, *pseud.* See **Conal O'Riordan**

Joseph Conrad, 1857-1924

Born in Ukraine. His full name is Joseph Conrad Theodore Korzeniowski. His parents were Polish gentry, patriots and exiles. His father, through whom he became familiar with classical English literature, was a poet, critic, and translator of Shakespeare. Though educated for a profession (Cracow, 1868-73), Conrad chose a naval career and shipped as a seaman at sixteen; in 1884 he became a master in the British Merchant Marine and was naturalized a British subject. His first novel, begun in 1889, was accepted on the recommendation of Edward Garnett. Failing to obtain a satisfactory command, Conrad left the sea in 1894 and settled in England, marrying an Englishwoman. It was while in the Merchant Service he learned English, which he always spoke with a foreign accent. He died on August 3, 1924 and was buried at Canterbury.

Slavonic by birth, French in literary traditions, a sailor by profession, Joseph Conrad wrote, most critics would agree, the best English fiction of his time. His ideals and the influences under which he worked can be seen in the autobiographical books, the letters, and Ford Madox Ford's *A personal remembrance*. Among Conrad's suggestive statements on his own art are: "My task . . . is, by the power of the written word, to make you hear, to make you feel—it is, before all, to make you see. That—and no more. and it is everything." "Literary art must strenuously aspire to the plasticity of sculpture, to the color of painting, and to the magic suggestiveness of music—which is the art of arts." "I have been called a writer of the sea, of the tropics, a descriptive writer,

a romantic writer—and also a realist. But as a matter of fact all my concern has been with the ‘ideal’ value of things, events, and people. That and nothing else. The humorous, the pathetic, the passionate, the sentimental *aspects* came in of themselves. . . .”

For critical comment, see the Novel section of the Survey.

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Plays

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Autobiography

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Olive Conway, *pseud.* See **Harold Brighouse**

A(lfred) E(dgar) Coppard, 1878-

Born in Folkestone. Father, a tailor, fond of Shakespeare; mother, a housemaid. Withdrew from school at nine because of ill health; apprentice to a London tailor. Various employment at Brighton, Oxford, and in London until 1919. When working at Oxford, became acquainted with a number of students who were writing: among them, Huxley, Strong, Golding, Richard Hughes. Began to compose poems and tales about 1911; "Communion" was his first work to appear, in *The Varsity*, 1916. Since 1919, he has reviewed for *The Manchester guardian*, *The Spectator*, *The Saturday review*. His first book, *Adam & Eve & pinch me*, refused by other publishers, was the first to issue from the Golden Cockerel Press. Most of his writing is done in a hut in the Chilterns. Feels that the novel and short story are two different forms of art; that the short story concentrates on plot. Builds his short stories on the model of the folk tale, without analysis or subjectivity. Keeps notebooks for ideas and phrases; considers letters to friends and children good writing practice. Always tries to give reader the impression he is being spoken to, rather than written at. Admires Mansfield, O'Flaherty, Henry James, Chekhov, Hardy; dislikes Donne, Poe, Thackeray.

For critical comment, see the Short Story section of the Survey.

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 146 ('28): 477
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 141 ('28): sup. 873; 144
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Daniel Corkery, 1878-

Born in Cork. Educated in the schools of the Presentation Brothers. Taught in the primary schools of Cork for twenty years. Studied art in the evenings, and taught art for two years. Became interested in the Irish language, and about 1925, organized Irish (adult) education in Cork County. Since 1930, Professor of English in University College, Cork. Objects to being listed as a British author. Has written much in Irish journals.

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Noel (Pierce) Coward, 1899-

Born at Teddington. Educated privately and at Croydon. Dramatic training at the Italia Conti Academy. First appearance on stage in a children's fairy play, *The goldfish*, 1910. Acted in a number of plays until 1917, when he entered the army; returned to the stage, 1918. He has composed music for some of his work and produced several of his own plays; has also acted in his own plays in both London and New York.

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 257

Craoibhin Aoibhinn, *pseud.* See **Douglas Hyde**

A(rchibald) J(oseph) Cronin, 1896-

Born at Cardross, Dumbartonshire, an only child. Educated at Cardross Village School, Helensburgh, Glasgow, and Dumbarton Academy. Studied medicine at Glasgow, 1914-15. During the War, served in the Navy as Surgeon sublieutenant. Was graduated at Glasgow in 1919. Ship's surgeon to India, 1919. Hospital appointments, 1920-21. Medical Inspector of Mines, 1924. Descended into over five hundred collieries. Practiced in the West End, 1926-30. In 1930, as a result of his failing health and his compelling urge to write, he sold his practice, went to Dalchen, a farm, outside Inveraray, and wrote *Hatter's castle* in three months. His recreations are golf, tennis, fishing, the theater, and the collecting of antiques. Believes that maturity and wide experience are essential to the writing of great fiction.

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8 ('32): 633

R(ober) B(ontine) Cunninghame Graham, 1852-1936

Born in Scotland of an old landed family. Father a Scottish Laird; mother, sister to 14th Baron Elphinstone. Brought up by his Spanish grandmother. Has lived adventurously in many parts of the world. Spent much of his youth as a gaucho in the Argentine. In Morocco, disguised as a Turkish doctor, sought to reach a city forbidden Europeans. In 1884, inherited Gartmore; tried to farm the estate in order to pay off an inherited debt of a hundred thousand pounds. In 1902, sold Gartmore to pay the family debts, and moved to his smaller estate, Ardoch. Sat as M. P., 1886-92; contested on three other occasions. Was an early and active participant in Labour politics. In 1928 identified himself with the Scottish national movement. He is Laird of Ardoch; Justice of Peace and Deputy-Lieutenant, Dumbartonshire; Justice of Peace, Counties Perth and Sterling. His wife was a native of Chile. Died on March 20, 1936.

His work abounds in foreign subject matter, words, and local color; there are constant allusions to things not commonly known. He is adept at bitter irony; and writes to present his conception of truth with little regard for the prejudices of his readers.

For critical comment, see the Short Story and Essay sections of the Survey.

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stories, 1914; Brought forward, 1916; The dream of the Magi, 1923; Redeemed and other sketches, 1927; Bibi, 1929; * Thirty tales & sketches, 1929 (sel. by Edward Garnett); Writ in sand, 1932.

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Clemence Dane, *pseud.* (Winifred Ashton)

Born in Blackheath. Brought up in the country. Educated in rural schools, until sixteen. Taught French in Geneva. Re-turned to England; studied painting at the Slade School of Art for three years. Later spent a year in Dresden. Taught in Ireland. Finally deserted school teaching for the stage, on which she ap-peared for four or five years, beginning in 1913, under the name of Diana Portis. Lives in Devonshire.

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Plays

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The king waits, 1929; Wild Decembers, a play in three acts, 1932; Come of age, the text of a play in music and words, 1934 (with Richard Addinsell); L'Aiglon, by Edmond Rostand, the text of a free adaptation in words and music by Clemence Dane and Richard Addinsell, 1934; Moonlight is silver, a play in three acts, 1934.

Belles Lettres

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Elizabeth M. Dashwood. *See* E. M. Delafield, *pseud.*

Rhys Davies, 1903-

Born in a mining district of Wales. Worked in Cardiff at various jobs between his sixteenth and eighteenth years, and in London for several years more. Now lives on the proceeds of his books, in London, with occasional holidays in southern France and Italy. He is a passionate admirer of his native land; says his endeavor is to express her beauty and individuality as truthfully as he is able in the only way he knows, words.

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* The withered root, 1927; * Rings on her fingers, 1930; Count your blessings, 1932; The red hills, 1932.

Short Stories

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† Gawsworth

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Feb. 5, 1933: 7; July 2,
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Feb. 5, 1933: 9; July 2,
1933: 7

Sat. Rev. of Lit., 7 ('30): 307

W(illiam) H(enry) Davies, 1871-

Born in a public house at Newport, Monmouthshire, of Welsh parentage. Obligated to leave school at an early age. Apprenticed to a picture-frame maker. Lived as a tramp in America for six

years. Worked on cattle boats. Picked fruit. At thirty, lost his right leg as a result of a fall from a train. Returned to England; peddled, begged, lived in lodging houses. Became a poet at thirty-four. *The soul's destroyer* attracted the attention of Bernard Shaw. Editor of *The Forum*, 1921. Has contributed to numerous English magazines. Holds an Hon. Litt. D. from the University of Wales.

Nature and the suffering poor are the themes of Davies' poems. There are echoes of earlier poets, especially of Wordsworth and the Elizabethan lyricists.

For further critical comment, see the Poetry section of the Survey.

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Autobiography

* The autobiography of a super-tramp, 1908 (pref. by Bernard Shaw); Beggars, 1909; A poet's pilgrimage, 1918; Later days, 1925.

Essays

Nature, 1914; My birds, 1933; My garden, 1933.

Novels

A weak woman, a novel, 1911; Dancing mad, a novel, 1927.

Miscellaneous

The true traveller, 1912; True travellers, a tramps opera in three acts, 1923; The adventures of Johnny Walker, tramp, 1926.

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| Dilly Tante | Newbolt (NPH) |
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| Hind (AI) | Spicer-Simson |
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| † Looker, Samuel J. W. H. Davies, his later bibliography, 1922-1928. <i>In</i> Bookman's journal, 17 ('29): 122-27 | Van Doren |
| Looker, Samuel J. Man and super-tramp, W. H. Davies, his life and work. <i>In</i> Bookman's journal, 16 ('28): 363-70 | Vines |
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C(ecil) Day Lewis, 1904-

Born at Ballintubber, Queen's County, Ireland. Father, a clergyman of the Church of Ireland. Related on mother's side to Oliver Goldsmith. Educated at Sherborne School, Dorset, and Wadham College, Oxford. Contemporary at Oxford with W. H. Auden and Stephen Spender (*qq. v.*). Edited *Oxford poetry*, 1927, with the former. Teaching at Cheltenham College, since 1930. Started writing verse at ten, reading it at nineteen. Considers himself good at singing, darts, cutting down trees and nettles, punting, detecting hostility and barrenness, driving a car, a metaphor, watching birds. Considers himself bad at swimming, public speaking, traveling, skilled manual labor, connected thought, paper games, foreign languages, ballroom dancing.

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Poems

Beechen vigil and other poems, 1925; Country comets, 1928; Transitional poem, 1929; From feathers to iron, 1931; The magnetic mountain, 1933.

Studies

A hope for poetry, 1934.

Children's Books

Dick Willoughby, 1933.

STUDIES

Powell

E. M. Delafield, pseud. (Edmée Elizabeth Monica de la Pasture), 1890—

Born in Sussex. Her father was Count Henry de la Pasture, and her mother the novelist and dramatist, Mrs. Henry de la Pasture, now Lady Clifford. As a child, Miss Delafield liked unhappy endings. At seven or eight began her first novel; wrote four chapters. At eleven wrote a long, heavily tragic story in which all characters but one met death. During school practically ceased writing until she and her sister started a private magazine. *Zella sees herself* came to her mind when about fourteen; the idea for *The pelicans* also dates from her school days. Says that she lived largely in a world peopled by characters of her own invention, and that most of them have since found their way into her books. Endeavors to observe impartially and record faithfully without dramatic emphasis or bias caused by sentiment or cynicism. Believes showing one side of a character only is to falsify it. Thinks she has written too much. Prefers to be judged by *Consequences*, *Messalina of the suburbs*, *The way things are*, *What is love?*—for its character of Ellie Carey, *Women are like that*, *To see ourselves*. Did Red Cross Work in the World War. In 1919 married Major Arthur Paul Dashwood, O. B. E., the son of Sir George Dashwood. Lived in Singapore two years. Resides in Devon, where she is Justice of Peace. Traveled in America, 1933.

BIBLIOGRAPHY

Novels

Zella sees herself, 1917; The pelicans, 1918; * The war-workers, 1918; * Consequences, 1919; Tension, 1920; The heel of Achilles, a novel, 1921; Humbug, 1921; The optimist, 1922; A reversion to type, 1923; Mrs. Harter, 1924; The chip and the block, 1925; Jill, 1926; * The way things are, 1927; The suburban young man, 1928; What is love? 1928 (Am. ed., First love, 1929); * Diary of a provincial lady, 1930; Turn back the leaves, 1930; Challenge to Clarissa, 1931 (Am. ed., House party); The provincial lady goes further, 1932 (Am. ed., The provincial lady in London, 1933); Thank heaven fasting, 1932 (Am. ed., A good man's love); Gay life, 1933.

Short Stories

* Messalina of the suburbs, 1924; The entertainment, 1927; * Women are like that, short stories, 1929.

Plays

* To see ourselves, a domestic comedy in three acts, 1932; The glass wall, a play in three acts, 1933.

Sketches

General impressions, 1933.

Travel

The provincial lady in America, 1934.

STUDIES AND REVIEWS

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| Dilly Tante | 1933: 4; Oct. 8, 1933: 7; |
| Ferguson | June 17, 1934: 4 |
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| Gould | Jan. 19, 1929: 4; July 5, |
| Johnson (Women) | 1930: 2; Oct. 3, 1931: 1; |
| | Jan. 28, 1933: 2; June 13, |
| | 1934: 2 |
| Bookm. (Lond.), 55 ('19): 164 | Dial, 66 ('19): 238 |
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| 1930: 16; Oct. 12, 1930: 12; | Lond. Merc., 5 ('21-'22): 431 |
| Oct. 4, 1931: 3; Jan. 22, | |

- Lond. Times, 17 ('18): 468;
 19 ('20): 401; 20 ('21): 243,
 857; 21 ('22): 628; 22 ('23):
 532; 23 ('24): 820; Sept. 15,
 1927: 622
 Nation, 105 ('17): 515; 108
 ('19): 700; 113 ('21): 269;
 114 ('22): 472; 115 ('22):
 694
 New Repub., 24 ('20): 246;
 27 ('21): 362; 36 ('23): 234
 New Statesman, 12 ('18-'19):
 262
 N. Y. Times, Apr. 9, 1922: 11;
 Feb. 6, 1927: 9; Jan. 27,
 1929: 8; Apr. 6, 1930: 8;
 Oct. 18, 1931: 4; Jan. 22,
 1933: 6; Oct. 15, 1933: 8;
 June 17, 1934: 2
 Sat. Rev., 126 ('18): 1015;
 134 ('22): 554; 136 ('23):
 196; 142 ('26): 208; 156
 ('33): 396
 Sat. Rev. of Lit., 1 ('24-'25):
 755; 4 ('28): 681; 6 ('30):
 1211; 9 ('33): 376
 Spec., 126 ('21): 625; 129
 ('22): 733

Walter (John) de la Mare, 1873-

Born at Charlton, Kent. Descended from a Huguenot family, and related to Browning. Educated at St. Paul's Cathedral Choir School, London, where he founded *The Chorister's journal*. In 1890 entered business, and continued to follow it until 1908. Published his first book, *Songs of childhood*, 1902, under the name of Walter Ramal, a pseudonym he had used in contributions to *The Cornhill* and other magazines. Later granted a pension by the Asquith government, he was enabled to devote all his effort to writing. *The return* won the Polignac Prize in 1911. *Memoirs of a midget* was awarded the James Tait Black Prize in 1921. Has been reviewer for the *London Times* and *The Westminster gazette*. Was a close friend to Rupert Brooke (*q. v.*).

Though limited in content, de la Mare's work is marked by imaginative beauty and excellence of craftsmanship. It includes (1) poems of literary inspiration, (2) poems of pure fantasy, (3) poems for children, (4) romances in prose, and (5) the *mélange* of prose and verse found in *Ding dong bell*, which is a genre in itself.

For critical comment, see the Novel and Poetry sections of the Survey.

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Poems

Poems, 1906; The listeners and other poems, 1912; The old men, 1913 (a broadside); The sunken garden and other poems, 1917; Motley and other poems, 1918; Flora, a book of drawings, by Pamela Bianco, with illustrative poems, 1919; * Poems, 1901

to 1918, 1920 (Am. ed., Collected poems, 1901-1918); The veil and other poems, 1921; Thus her tale, a poem, 1923; A ballad of Christmas, 1924; The hostage, 1925 (cover title: Christmas); St. Andrews, two poems specially contributed by Rudyard Kipling, rector of the university, 1922-25, & Walter de la Mare, LL.D., St. Andrews, 1923, 1926; Alone, 1927; Stuff and nonsense and so on, 1927; The captive and other poems, 1928; Self to self, 1928; A snowdrop, 1929; News, 1930; To Lucy, 1931; Old rhymes and new, 1932 (1st and 2d ser.); The fleeting and other poems, 1933.

Epitaphs in a Prose Framework

Ding dong bell, 1924.

Short Stories

Lispet, Lispett and Vaine, 1923; The riddle and other stories, 1923; Two tales: I, The green room, II, The connoisseur, 1925; * The connoisseur and other stories, 1926; Seaton's aunt, 1927 (from The riddle and other stories); On the edge, short stories, 1930; The lord fish, 1933; A froward child, 1934.

Novels and Romances

Henry Brocken, his travels and adventures in the rich, strange, scarce-imaginable regions of romance, 1904; The three Mulla-mulgars, 1910 (also pub. as The three royal monkeys, 1927); The return, 1910; * Memoirs of a midget, 1921; At first sight, a novel, 1928.

Children's Books

Songs of childhood, 1902 (by Walter Ramal, *pseud.*); A child's day, a book of rhymes, 1912; * Peacock pie, a book of rhymes, 1913; Down-adown-derry, a book of fairy poems, 1922; Number one Joy street, a medley of prose and verse for boys and girls, 1923 (with others); Broomsticks & other tales, 1925; Miss Jemima, 1925; Lucy, 1927; Old Joe, 1927; Told again, traditional tales, 1927; Number six Joy street, a medley of prose & verse for boys and girls, 1928 (with others); Readings, traditional tales, 1928; Stories from the Bible, 1929; Poems for children, 1930.

Studies and Criticism

M. E. Coleridge, an appreciation, 1907; Rupert Brooke and the intellectual imagination, a lecture, 1919; Some thoughts on reading,

1923; * Desert islands and Robinson Crusoe, 1930; Lewis Carroll, 1932.

Plays

Crossings, a fairy play, 1921.

Selections

Story and rhyme, a selection from the writings of Walter de la Mare, 1921 (sel. by the author).

Songs Set to Music

The song of shadows, 1923 (music by W. G. Whittaker); The Gallias, 1924 (music by Norman Peterkin); She's me forgot, 1924 (music by Norman Peterkin); "Dubbuldideery," a monkey's journey-song, 1925 (music by Norman Peterkin); Never more sailor, 1925 (music by Norman Peterkin); Song of the water maiden, 1925 (music by Norman Peterkin); Mistletoe, 1926 (music by Ernest L. Lodge); Once and there was a young sailor, 1927 (music by Norman Peterkin).

STUDIES

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| Aiken | Maynard |
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| <i>In</i> Lond. Merc., 1 ('19): 122 | Mégroz (MEP) |
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| Bullett | Monro |
| Collins (TLP) | Morley (S) |
| Cunliffe | † Murphy, Gwendolen. Bibliographies of modern authors, no. 1, Walter de la Mare. |
| Cunliffe (TC) | <i>In</i> Lond. Merc., 15 ('27): 526-31, 635-39; 16 ('27): 70-71 |
| † Cutler | Murry (CM) |
| † Danielson | Newbolt (MW) |
| Davison | Newbolt (NPH) |
| Dilly Tante | Phelps (AEP) |
| Freeman (EPE) | Priestley |
| Gosse | Reid, Forrest. Walter de la Mare, a critical study. 1929 |
| Hardy, Thomas J. Books on the shelf. 1934 | |
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| Jones | |
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Rothenstein (2d ser.)	Swinerton
Schirmer	Van Doren
Scrutinies	Vines
Shanks (1923)	Ward
Sherman (MS)	Wild
Spicer-Simson	Williams
Squire (BR)	Williams (PP)
Sturgeon	Williams-Ellis

Edmée Elizabeth Monica de la Pasture. *See* **E. M. Delafield**, *pseud.*

Mazo de la Roche, 1885-

Born in Canada, of French, Irish, and English ancestry. Educated at home and at the University of Toronto. Spent the early part of her life on her father's fruit farm in Ontario. After his death, she spent winters in Toronto, and summers in the Canadian woods. Studied to be an illustrator. Spent mornings writing reviews, plays, and short stories, the first of which she published when she was eighteen. In 1925, *Low life and other plays* was awarded first prize in two competitions. In 1926, *Jalna* received the ten-thousand-dollar *Atlantic monthly* award. She dislikes city life and lives in Devon.

The first version of her work is written in long hand, carefully corrected, and read aloud by her sister, before it is typed. She considers reading aloud the best test for a manuscript. After it has been typed, it is once more read to her, and submitted to as detached criticism as possible.

BIBLIOGRAPHY,

Novels

Explorers of the dawn, 1922; Possession, 1923; Delight, 1926; * *Jalna*, 1927; Whiteoaks, 1929 (Am. ed., Whiteoaks of *Jalna*); Finch's fortune, 1931 (seq. to *Jalna* and Whiteoaks); Lark ascending, 1932; The master of *Jalna*, 1933; Beside a Norman tower, 1934.

Plays

Low life, a comedy in one act, 1925; Low life and other plays, 1929 (Low life; Come true; The return of the emigrant); The return of the emigrant, 1929.

Animal Stories

Portrait of a dog, 1930.

STUDIES AND REVIEWS

Dilly Tante	Lond. Times, 26 ('27): 912;
Overton, Grant M. Women	Nov. 28, 1929: 1000; Sept.
who make our novels. New	28, 1933: 648
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	New Statesman, 27 ('26): 612
Books, Sept. 8, 1929: 7;	N. Y. Times, May 16, 1926: 8;
Sept. 20, 1931: 6	Sept. 8, 1929: 6; Sept. 10,
Bost. Trans., March 29, 1922:	1933: 6
4; Sept. 7, 1929: 1; Aug. 24,	Sat. Rev., 142 ('26): 156
1932: 2; Oct. 7, 1933: 1	Sat. Rev. of Lit., 6 ('29): 153;
Canad. Mag., 60 ('22-'23):	8 ('31): 164; 9 ('32): 42;
584	10 ('33): 109

Hugh de Sélincourt, 1878—

Educated at Dulwich College and University College, Oxford. Brother of Ernest de Sélincourt, Professor and Dean in the University of Birmingham. Dramatic critic on *The Star*, 1910-12; literary critic on *The Observer*, 1911-14. Plays cricket for Storrington, a Sussex village club, and has written on village cricket. Barrie considers *The cricket match* the best story about cricket or any other game that has ever been written. Is seriously concerned with the place of games in life. His writing is a plea "to bridge the awful gulf which makes an English boy choose between Athlete or Scholar—body or brain—each being overdeveloped to the detriment of the other and this overdevelopment spoiling the grown being."

He also believes, he writes, "that it is better for a man to live a creed as far as he can, now and as things now are and not to wait until some political party changes circumstances so that he can begin to do so. Reform the world, by all means. A revolution is needed. But begin the revolution with yourself, where it is practical and possible, not with others."

BIBLIOGRAPHY

Novels

A boy's marriage, 1906; The strongest plume, 1907; The high adventure, 1908; The way things happen, 1909; A fair house, 1911; A daughter of the morning, a novel, 1912; Realms of day, 1915;

A soldier of life, 1916; Women & children, a novel, 1921; One little boy, 1923; * The cricket match, 1924; Young mischief and the perfect pair, 1925; Young 'un, 1927; Never in vain, a dream of friendship, 1929; Mr. Buffum, 1930; Evening light, being the life and letters of Susan Rivarol as related by Professor Owen Mansfield, 1931; The game of the season, 1931.

Short Stories

Nine tales, 1917.

Belles Lettres

Great Ralegh, 1908; Oxford from within, 1910; Pride of body, 1914; * "Over"! Some personal remarks on the game of cricket, 1932; Moreover, reflections on the game of cricket, 1934; Studies from life, 1934.

REVIEWS

Ath., 1907, 2: 36; 1911, 1: 218;	10 ('11): 57; 16 ('17): 528;
1917: 68	23 ('24): 354; 26 ('27): 278
Lond. Times, 6 ('07): 258;	New Statesman, 10 ('17): 113

G(oldsworthy) Lowes Dickinson, 1862-1932

Son of the artist Lowes Dickinson. Educated at Charterhouse and King's College, Cambridge, where he became a Fellow in 1887, served as librarian, 1893-96, and lectured in history. Also Lecturer at the London School of Economics and Political Science. Traveled in India, China, and Japan, 1912-13, on the Albert Kahn fellowship. His anonymous *Letters from a Chinese official* were answered by William Jennings Bryan who took their Chinese origin seriously. Was an authority on international relations; one of the first to condemn the Versailles Treaty. Many of his articles have been syndicated in the United States.

Sir John Squire describes him as "a little short man with a round clean-shaven face and eyes burning brightly behind magnifying spectacles." He carried on a huge correspondence with his young friends and disciples in furiously inaccurate typescript.

For critical comment, see the Background section of the Survey.

BIBLIOGRAPHY

Essays and Studies

The seekers, 1888; Revolution and reaction in modern France, 1892; The development of Parliament during the nineteenth cen-

tury, 1895; The Greek view of life, 1896; * Letters from John Chinaman, 1901 (pub. anonymously. Am. eds., Letters from a Chinese official, 1903; Hands off China! 1932); Religion, a criticism and a forecast, 1905; Is immortality desirable? 1909; Religion and immortality, 1911; Albert Kahn travelling fellowships, Report to the trustees, 1913 (repr. as An essay on the civilisations of India, China & Japan, 1914); Il patriotismo di Caino, 1914 (broad-sheet); The war and the way out, 1914; After the war, 1915; The foundations of a league of peace, 1915; Economic war after the war, 1916; The European anarchy, 1916; The choice before us, 1917; Causes of international war, 1920; The future of the covenant, 1920; War: its nature, cause and cure, 1923; The international anarchy, 1904-1914, 1926; Goethe & Faust, an interpretation, with passages newly translated into English verse, 1928 (with F. Melian Stawell); Points of view, a series of broadcast addresses, 1930 (with others); J. McT. E. McTaggart, 1931 (with Basil Williams and S. V. Keeling); Plato and his dialogues, 1931; The contribution of ancient Greece to modern life, 1932.

Dialogues

From king to king, the tragedy of the Puritan revolution, 1891; The meaning of good, a dialogue, 1901; * A modern symposium, 1905; Justice and liberty, a political dialogue, 1908; * After two thousand years, a dialogue between Plato and a modern young man, 1930.

Fiction

The magic flute, a fantasia, 1920.

Travel

Appearances, being notes of travel, 1914.

Poems

Jacob's ladder, 1887; Poems, 1896; A wild rose and other poems, 1910; De profundis, 1916 (pub. anonymously).

Syllabi

Syllabus of a course of lectures on Carlyle, Emerson, Browning and Tennyson, 1885; Syllabus of a course of lectures . . . poetry, modern and ancient, 1886 (delivered with R. G. Moulton); Syllabus of a course of lectures on 'Milton and his times,' 1889; Syllabus of a course of lectures on modern France, 1891.

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- Bryan, William J. Letters to a Chinese official, being a western view of eastern civilization. 1906
- Burdett, Osbert. The art of living. 1933
- Chesterton (H) Douglas
- † Forster, Edward M. Goldsworthy Lowes Dickinson. 1934
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- Address of reception to G. L. Dickinson by A. C. Benson. 1915
- Atlan., 103 ('09): 845 (More)
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- J. Philos., 28 ('31): 500
- Lond. Times, 20 ('21): 9;
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- Nation and Ath., 48 ('31): 604
- N. Y. Times, Feb. 12, 1922: 19; March 1, 1931: 5
- Sat. Rev., 150 ('30): 637; 153 ('32): 46

Bonamy Dobrée, 1891-

Born in London. Went to South Africa as a boy. Educated at Haileybury and the Royal Military Academy, Woolwich. Commissioned in the Royal Field Artillery, 1910. Resigned, 1913. Caravanned across France, from Boulogne to Marseilles. Served in Flanders and Palestine, 1914-18. Rank of Major. Mentioned in despatches. Returned to Cambridge University, of which he is an M. A. Lived for some years in the Basque Country. Lecturer, London University, 1925-26. Professor of English Literature, Egyptian University, Cairo, 1926-29. Officer, Order of the British Empire, 1929. Lives in the country. Enjoys gardening, swimming, and riding. Has edited the plays of Vanbrugh and Congreve, Lord Chesterfield's *Letters*, and other seventeenth- and eighteenth-century works. Is profoundly interested in the economic situation of the world, and is convinced that a profound change must be made in our industrial and financial structure.

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Biography

Essays in biography, 1680-1726, 1925; Sarah Churchill, duchess of Marlborough, 1927; William Penn, Quaker and pioneer, 1932;

Giacomo Casanova, chevalier de Seingalt, 1933; John Wesley, 1933.

Dialogues

Histriophone, a dialogue on dramatic diction, 1925; Rochester, a conversation between Sir George Etherege and Mr FitzJames, 1926; Sir John Denham, a conversation between Bishop Henry King and Edmund Waller, at the palace, Chichester, March, 1669, 1927; William Congreve, a conversation between Swift and Gay, 1929; As their friends saw them, biographical conversations, 1933.

Studies

* Restoration comedy, 1660-1720, 1924; Timotheus, the future of the theatre, 1925; * The lamp and the lute, studies in six modern authors, 1929; * Restoration tragedy, 1660-1720, 1929; Variety of ways, discussions on six authors, 1932; Modern prose style, 1934.

Fiction

St. Martin's summer, 1932.

Translations

Crébillon, Claude P. de. The sofa, a moral tale, 1927.

REVIEWS

Bookm., 71 ('30): 229	New Repub., 61 ('29): 74
Books, Dec. 25, 1932: 8;	New Statesman, 34 ('29): 336
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635; Dec. 5, 1929: 1025;	Sat. Rev. of Lit., 9 ('32): 283
Apr. 28, 1932: 306; Oct. 6,	Spec., 148 ('32): 704; 149
1932: 701; Apr. 27, 1933:	('32): 546; 150 ('33): 392;
286; Nov. 30, 1933: 852	151 ('33): 414
Nation and Ath., 45 ('29):	
770; 46 ('29): 461	

Charles M(ontagu) Doughty, 1843-1926

Born in Suffolk, the son of a clergyman. Lived in France with a tutor. Planned a career in the law, and later in the navy, but was deterred by a speech impediment. Studied at King's College,

London, Caius College and Downing College, Cambridge, where he was graduated in 1865. Deeply interested in geology, archæology, and philology, he continued studies at Leyden and Louvain. Spent a year in Norway; traveled in France, Spain, Greece, Algeria, and Tunis; spent several years in Italy. Studied Arabic at Damascus; journeyed in Palestine and Egypt. Went into the Arabian desert with a pilgrim caravan; attached himself to Bedouins, and wandered for nearly two years in frequent danger of his life. Supported himself by treating sick Arabs with his store of drugs. In 1878, began the compilation from his notebooks of his great work, *Travels in Arabia deserta*. The later years of his life, spent largely in England, were devoted to poetry. Worked for nine years on *Dawn in Britain*. Honorary Fellow of Gonville and Caius College. Received the Royal Geographical Society's Founder's Medal, 1912. Died on January 21, 1926.

Doughty's *Travels in Arabia deserta* is so long, so difficult in style, and so different from anything else in English that it may be well to begin its reading with Edward Garnett's abridgment. Its great value lies in its interpretation of Arabian life; its difficulty arises from the strongly Oriental character of the style. The poems, which have been extravagantly praised by a few critics, and called unintelligible by others, are difficult, in part, because of their epic character, and in part because of the author's deliberate use of words in archaic senses derived from earlier poets, especially Chaucer and Spenser.

For critical comment, see Travel section of Survey.

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Description and Travel

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Poems

Under arms, 1890; *The dawn in Britain*, 1906; *Adam cast forth*, 1908; *The cliffs*, 1909; *The clouds*, 1912; *The Titans*, 1916; *Mansoul* (or, *The riddle of the world*), 1920.

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 19th Cent., 77 ('15): 631
 No. Am., 214 ('21): 257 (Armstrong)
 Quar. Rev., 224 ('15): 398
 Sat. Rev., 106 ('08): 114
 Spec., 100 ('08): 377; 131 ('23): 644 (Armstrong)

(George) Norman Douglas, 1868-

Born in Austria of distinguished Scottish and German ancestry. Queen Victoria was his godmother. From childhood, intensely interested in geology and natural history. Educated at Yarlet Hall, which he detested, and at Uppingham; was a student at the Karlsruhe Gymnasium from 1883-89. In the diplomatic service for about twelve years. An attaché at the Embassy in St. Petersburg. Traveled in Syria. Lived in southern Italy for about ten years; also in Florence. Began to publish in 1886; used the name G. Norman Douglass until 1895. The appearance of *South wind* established his reputation.

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Autobiography

* Looking back, an autobiographical excursion, 1933.

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Zur fauna santorins, 1892 (von G. Norman Douglass); Contributions to an avifauna of Baden, 1894 (by G. Norman Douglass); On the herpetology of the Grand duchy of Baden, 1894 (by G. Norman Douglass); On the Darwinian hypothesis of sexual selection, 1895 (by G. Norman Douglass); Report on the pumice stone industry of the Lipari islands, 1895 (by Norman Douglass).

Translations

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| man Douglas. 1931 | Spec., 150 ('33): 645 |

John Drinkwater, 1882-1937

Born at Leytonstone, Essex. Educated at Oxford High School. Published his first book, *Poems*, when twenty-one. Worked twelve years in the insurance business. In 1907, was a cofounder of the Pilgrim Players, which developed into the Birmingham Repertory Theatre. Became its manager in 1913. Has contributed to many newspapers and periodicals. Is a philatelist, specializing in United States stamps. Has honorary degrees from Birmingham and the University of Athens. Died on March 25, 1937.

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Plays

Cophetua, a play in one act, 1911; An English medley, 1911; Puss in boots, a play in five scenes, 1911; The pied piper, a tale of Hamelin city, 1912; The only legend, a masque of the scarlet Pierrot, 1913; Rebellion, a play in three acts, 1914; Robin Hood and the pedlar, 1914; The storm, a play in one act, 1915; The god of quiet, a play in one act, 1916; Pawns, three poetic plays, 1917 (The storm; The god of quiet; X=O: a night of the Trojan war); X=O: a night of the Trojan war, a play, 1917; * Abraham Lincoln, a play, 1918; Mary Stuart, a play, 1921; Oliver Cromwell, a play,

1921; Robert E. Lee, a play, 1923; The collected plays of John Drinkwater, 1925; Robert Burns, a play, 1925; * Bird in hand, a play in three acts, 1927; John Bull calling, a political parable in one act, 1928; Midsummer eve, a play primarily intended for wireless, 1932; Laying the devil, a play in three acts, 1933; A man's house, a play in three acts, 1934.

Essays and Critical Studies

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Biography

The pilgrim of eternity, Byron—a conflict, 1925; Mr. Charles, king of England, 1926; Cromwell, a character study, 1927 (Am. ed., Oliver Cromwell, a character study); Charles James Fox, 1928; Pepys, his life and character, 1930; The life and adventures of Carl Laemmle, 1931; John Hampden's England, 1933; Shakespeare, 1933.

Autobiography

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Children's Books

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Translations

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Miscellaneous

The pipe of peace, 1922; The world and the artist, 1922.

STUDIES

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Dilly Tante	Roeder, Alois W. John Drink-
Dukes (YD)	water als dramatiker. 1927
Ellehauge	Rothenstein
Hamilton (SS)	Schelling
Hannam-Clark	Spicer-Simson
Hind (AI)	Squire (3d ser.)
Houghton Mifflin company.	Sturgeon
John Drinkwater, the man and his work. [n. d.]	Sutton
	Thouless
	Vines
	Williams

Ashley Dukes, 1885-

Born at Bridgwater. Educated at Silcoates School and the universities of Manchester and Munich. Dramatic critic, *The New age*, 1909-11; *Vanity fair*, 1912-14; *The Star*, 1913-14. In the Machine Gun Corps during the World War, 1914-18. With *The Illustrated sporting and dramatic news*, 1920-24. Represented the Critics' Circle as British Delegate at International Congress of Critics, Paris, 1926; Salzburg, 1927. Has made translations from the French and German. Became director of his own theater, 1933. An editor of *Theatre arts monthly*.

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Plays

Civil war, a comedy in four acts, 1911; The man with a load of mischief, a comedy in three acts, 1924; The song of drums, a heroic comedy in a prologue and three acts, 1926; One more river, a modern comedy in three acts, 1927; The fountain-head, a play in three acts, 1928; Such men are dangerous, a play . . . , 1928 (adapted from The patriot, by Alfred Neumann. Am. ed., The patriot); The dumb wife of Cheapside, a comedy in a prologue and two acts, 1929; Jew Süß, a tragic comedy in five scenes, 1929 (based upon the romance of Lion Feuchtwanger); Five plays of other times: The man with a load of mischief, Ulenspiegel, The fountain-head, The dumb wife of Cheapside, Matchmaker's arms, 1931; Matchmaker's arms, a comedy in three acts, 1931; Ulenspiegel, a legend in seven scenes, 1931.

Essays and Critical Studies

Modern dramatists, 1911; The youngest drama, studies of fifty dramatists, 1923; Drama, 1926; The world to play with, 1928.

Translations

Kaiser, Georg. From morn to midnight, a play in seven scenes, 1922; Toller, Ernst. The machine-wreckers, a drama of the English Luddites in a prologue and five acts, 1923; Toller, Ernst. The swallow-book (Das schwalbenbuch), 1924; Bruckner, Ferdinand. Elizabeth of England, a legend in twelve scenes, 1931.

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Agate (1924)	Nation and Ath., 43 ('28): 710
Darlington	New Repub., 44 ('25): 331; 61 ('30): 301
Lond. Merc., 9 ('23-'24): 438	New Statesman, 22 ('23-'24):
Lond. Times, 22 ('23): 871;	455
Aug. 16, 1928: 591	N. Y. Times, June 15, 1924: 8
Nation, 118 ('24): 592	

Lord Dunsany (Edward John Moreton Drax Plunkett, 18th baron Dunsany), 1878-

Born in London. Educated at Cheam School, Eton, and Sandhurst. In 1899, succeeded father to the title, which dates from the fifteenth century. In 1904, married daughter of the 7th earl of

Jersey. He is widely traveled. Participated in South African and World Wars. Likes outdoor life; has been a cricketer and sportsman. In 1906 contested as a Conservative. Owns estates in County Meath, Ireland, and in Kent. Fellow of the Royal Society of Literature and of the Royal Geographical Society.

His work is a curious combination of the romantic and grotesque. Technically, his plays are more interesting than his stories. Particularly to be noted in them are: their economy of means to secure effects, the use made of fictitious but enormously suggestive names, the introduction of realism into romantic situations, and the rhythm. In all his work he shows influence of Greek and Oriental literatures, and also of Maurice Maeterlinck.

For critical comment, see the Drama and Short Story sections of the Survey.

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Stories

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Plays

* Five plays: The gods of the mountain, The golden doom, King Argimēnēs and the unknown warrior, The glittering gate, The lost silk hat, 1914; A night at an inn, a play in one act, 1916; * Plays of gods and men, 1917 (The tents of the Arabs; The laughter of the gods; The queen's enemies; A night at an inn); If, a play in four acts, 1921; Plays of near & far, 1922; The compromise of the king of the Golden Isles, 1924 (repr. from Plays of near & far); Alexander, 1925; Alexander & three small plays, 1925 (Alexander; The old king's tale; The evil kettle; The amusements of Khan Kharuda); The amusements of Khan Kharuda, 1925; The evil kettle, 1925; The old king's tale, 1925; Seven modern comedies,

1928 (also issued in 7 vols., 1928); *The old folk of the centuries*, a play, 1930; *Lord Adrian*, a play in three acts, 1933.

Essays and Sketches

Nowadays, 1918; *Unhappy far-off things*, 1919; *If I were dictator*, 1934.

Selections

Selections from the writings of Lord Dunsany, 1912 (intro. by W. B. Yeats).

Poems

Fifty poems, 1929.

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Bierstadt, Edward H.	Dun-	Hamilton (SS)
sany, the dramatist.	1917	Harris (1919)
Boyd (AD)		Hind (AI)
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Clark (SMD)		O'Connor
Cunliffe (MEP)		Shepard, Odell. <i>The joys of</i>
Cunliffe (TC)		<i>forgetting, a book of baga-</i>
† Cutler		<i>telles.</i> 1929
† Danielson		Spicer-Simson
Darlington (TFW)		Van Doren
De Casseres		Weygandt (TT)
Dilly Tante		

A. E., *pseud.* See George W. Russell

Solomon Eagle, *pseud.* See Sir John Squire

T(homas) S(tearns) Eliot, 1888-

Born in St. Louis, Missouri, a descendant of the New England Eliots. Educated at Harvard, the Sorbonne, and Merton College, Oxford. Since 1913 has made his home in London, where for a short period he was employed as a bank clerk. He taught; lectured; became assistant editor of *The Egoist* and founder and editor of *The Criterion*. Received *The Dial* award, 1922. In 1927 he was naturalized a British citizen and is now a member of the Anglican

Church. He was the Charles Eliot Norton Professor of Poetry at Harvard, 1932-33. Is a director of Faber and Faber. His wife writes under the pseudonym, Fanny Marlow.

For critical comment, see the Poetry and Criticism sections of the Survey.

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Critical Essays

Ezra Pound, his metric and poetry, 1917 (pub. anonymously); The sacred wood, essays on poetry and criticism, 1920; Poetry in prose, three essays, 1921 (with Frederic Manning and Richard Aldington); Homage to John Dryden, three essays on poetry of the seventeenth century, 1924; Shakespeare and the stoicism of Seneca (an address read before the Shakespeare association 18th March, 1927), 1927; An essay of poetic drama, 1928; For Lancelot Andrewes, essays on style and order, 1928; Dante, 1929; Charles Whibley, a memoir, 1931; Thoughts after Lambeth, 1931; John Dryden, the poet, the dramatist, the critic, three essays, 1932; * Selected essays, 1917-1932, 1932; The use of poetry and the use of criticism, studies in the relation of criticism to poetry in England, 1933; After strange gods, a primer of modern heresy, the Page-Barbour lectures at the University of Virginia, 1933, 1934; Elizabethan essays, 1934.

Poems

Prufrock and other observations, 1917; Ara vus prec, 1919; Poems, 1919; Poems, 1920; * The waste land, 1922; * Poems, 1909-1925, 1925; Journey of the Magi, 1927; A song for Simeon, 1928; Animula, 1929; * Ash-Wednesday, 1930; Marina, 1930; Triumphal march, 1931; Sweeney Agonistes, fragments of an Aristophanic melodrama, 1932.

Plays

The rock, a pageant play, written for performance at Sadler's Wells theatre 28 May-9 June 1934 on behalf of the Forty-five churches fund of the diocese of London, book of words, 1934.

Translations

Perse, St. J. Anabasis, a poem, 1930.

STUDIES

- Aiken
 Aldington
 † A bibliography of the writings of Thomas Stearns Eliot. *In* Hound & horn, Vol. 1, no. 3-4, 1928
 Blankenship, Russell. American literature as an expression of the national mind. 1931
 Boyd, Ernest A. Studies from ten literatures. 1925
 Charques
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 † Fry, Varian. A bibliography of the writings of Thomas Stearns Eliot. 1928
 Grattan, Clinton H., ed. Critique of humanism, a symposium. 1930
 Grudin,¹ Louis. Mr. Eliot among the nightingales. 1932
 Jameson, Raymond De L. Poetry and plain sense (a note on the poetic method of T. S. Eliot). 1931
 Knight, George W. The Christian renaissance, with interpretations of Dante, Shakespeare, and Goethe, and a note on T. S. Eliot. 1933
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 † Nicholls, Norah. A bibliography of T. S. Eliot. *In* Bookm. (Lond.), 82 ('32): 309
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 Untermeyer, Louis. American poetry since 1900. 1923
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 Wild
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 Williamson, George. The talent of T. S. Eliot. 1929
 Williamson, Hugh R. The poetry of T. S. Eliot. 1932
 Wilson

(Henry) Havelock Ellis, 1859-

Born at Croydon, Surrey. Families on both sides connected with the sea; father, a captain. When six, Ellis went on a year's sail. Privately educated until sixteen. Taught in New South Wales,

1875-79. Returned to England; entered St. Thomas' Hospital to study biology. Became interested in sexual psychology. Practiced medicine a short while. Wrote for *The Westminster review*, 1886-87; edited the Mermaid series of old dramatists, 1887-89, and the Contemporary science series, 1889-1914.

For critical comment, see the Criticism section of the Survey.

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Essays and Studies

Women and marriage, or, Evolution of sex, 1888; The criminal, 1890; * The new spirit, 1890; The nationalisation of health, 1892; Man and woman, a study of human secondary sexual characters, 1894; * Affirmations, 1897; A note on the Bedborough trial, 1898; The nineteenth century, dialogue in Utopia, 1900; A study of British genius, 1904; The problem of race-regeneration, 1911; The world of dreams, 1911; The task of social hygiene, 1912; The forces warring against war, 1913 (repr. from The task of social hygiene); Impressions and comments, 1914; What to do after the war is over, from an article by Havelock Ellis, January, 1915, 1915; Essays in war-time, 1916; The objects of marriage, 1917; The love rights of women, 1918; The philosophy of conflict and other essays in war-time, second series, 1919; Impressions and comments, 2d series, 1914-1920, 1921; Little essays of love and virtue, 1922; * The dance of life, 1923; Casanova in Rome, in Venice, in Paris, an appreciation, 1924; Impressions and comments, third (and final) series, 1920-1923, 1924; Marriage today and tomorrow, 1929; Fountain of life, being the Impressions and comments of Havelock Ellis, 1930; The colour-sense in literature, 1931; Concerning Jude the obscure, 1931; More essays of love and virtue, 1931; Revaluation of obscenity, 1931; Views and reviews, a selection of uncollected articles, 1884-1932 (1st-2d ser.); * Psychology of sex . . . a manual for students, 1933; Chapman . . . with illustrative passages, 1934; My confessional, questions of our day, 1934.

Studies in the Psychology of Sex

Sexual inversion, 1897 (German ed., Das konträre geschlechtsgefühl, 1896. With J. A. Symonds); The evolution of modesty, the phenomena of sexual periodicity, auto-erotism, 1899; Analysis of the sexual impulse, love and pain, the sexual impulse in women, 1903; Sexual selection in man: I. Touch, II. Smell, III. Hearing,

IV. Vision, 1905; Erotic symbolism, the mechanism of detumescence, the psychic state in pregnancy, 1906; Sex in relation to society, 1910; Eonism and other supplementary studies, 1928.

Travel

The soul of Spain, 1908.

Novels

Kanga Creek, an Australian idyll, 1922.

Poems

Sonnets with folk songs from the Spanish, 1925.

Translations

Lombroso, Césaire. The man of genius, 1891 (trans. in part by Harelock Ellis); Houssay, Frédéric A. The industries of animals, 1893; Zola, Émile. Germinal, 1894; Manaseina, Maria M. Sleep . . . , 1897; Ribot, Théodule A. The psychology of the emotions, 1897 (trans. in part by Harelock Ellis); Sergi, Giuseppe. The Mediterranean race, a study of the origin of European peoples, 1901.

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| ciation, by Élie Faure, | Oct. 4, 1931: 4; Dec. 25, |
| Bertrand Russell, H. L. | 1932: 4; Feb. 12, 1933: 3 |
| Mencken and other impor- | Bost. Trans., Oct. 3, 1931: 2 |
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| Ellis, philosopher of love. | Lond. Times, 20 ('21): 353; |
| 1928 | 22 ('23): 614; 23 ('24): 818; |
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1931: 742; Apr. 21, 1932:
286; Oct. 6, 1932: 706
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23; June 24, 1923: 10 (por-
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No. Am., 218 ('23): 431
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('27): 441; 152 ('31): 359
Sat. Rev. of Lit., 6 ('30): 775
Spec., 131 ('23): 654; 147
('31): 466
Yale Rev., n. s., 13 ('24): 797

William Empson, 1906-

Born in Yorkshire. Educated at Winchester and Magdalene College, Cambridge. Three years Professor of English literature at the Bunrika Daigaku (and Imperial University), Tokyo, 1931-34. He is interested in basic English. Enjoys skiing.

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Letter IV, 1929; Seven types of ambiguity, 1930.

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1082
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Sat. Rev., 150 ('30): 750
Spec., 145 ('30): 850

St. John (Greer) Ervine, 1883-

Born in Belfast. Went to England when seventeen. *Mixed marriage* was produced at the Abbey Theatre, Dublin, 1911; *Jane Clegg* in Manchester, 1912. Manager of the Abbey Theatre, 1915. Served in World War, in which he lost a leg. Dramatic critic, *The Labour leader*, 1910; *The Daily citizen*, 1911; *The Weekly dispatch*, 1912; *The Morning post*, 1925; *The Observer*, 1919-23, 1925-29; *The New York World*, 1928-29. Wrote literary criticism for *The Daily express*, 1929. President, Critics' Circle, 1929. His plays have been presented in America, and have been translated into German, French, Japanese.

For critical comment, see the Drama section of the Survey.

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Plays

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Novels

Mrs. Martin's man, 1914; Alice and a family, a story of south London, 1915; * Changing winds, a novel, 1917; The foolish lovers, 1920; The wayward man, 1927; The first Mrs. Fraser, a novel, 1931 (a novelization of the play of the same name).

Essays and Studies

Francis Place, the tailor of Charing cross, 1912; Sir Edward Carson and the Ulster movement, 1915; The organised theatre, a plea in civics, 1924; How to write a play, 1928; The future of the press, 1932; * The theatre in my time, 1933; If I were dictator, 1934.

Short Stories and Sketches

Eight o'clock and other studies, 1913; The mountain and other stories, 1928.

Reminiscences

* Some impressions of my elders, 1922.

Biography

Parnell, 1925; God's soldier, General William Booth, 1934.

STUDIES

Adcock
Agate
Agate (THS)
Balmforth (P)
Boyd (CDI)

Byrne
Clark
Clark (SMD)
Cumberland
Cumberland (SDM)

Cunliffe (MEP)
 Darlington
 Dilly Tante
 Dukes (YD)
 Hamilton (SS)
 Hind (MAI)
 Lewisohn (DS)
 Mais (SMA)

Mansfield
 Morgan
 Nicoll
 Spicer-Simson
 Sutton
 Swinnerton
 Weygandt (IPP)

Caradoc Evans

Born at Pantycroy, Wales. Educated at Rhydlewis Board School in Cardiganshire, and at Working Men's College, London. Until he was twelve, he knew no English. Apprenticed at fourteen to a draper, and spent the ensuing twelve years in provincial and London draper shops. Formed his style by studying the King James version of the Bible, using the Welsh Bible as a key. His first stories appeared in *The English review*. For a time he was sub-editor of *The Daily mirror*; then assistant editor, *T. P.'s weekly*; joined the editorial staff of *Everybody's weekly*. His first book was suppressed in Wales, and riots occurred when his play *Taffy* was produced in London in 1925. One of his favorite recreations is "tasting" Welsh sermons. His wife is the novelist, Oliver Sandys.

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Short Stories

* My people, stories of the peasantry of West Wales, 1915; Capel Sion, 1916; * My neighbours, 1919.

Novels

Nothing to pay, 1930; Wasps, 1933; This way to heaven, 1934.

Plays

Taffy, a play of Welsh village life in three acts, 1924.

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Authors
 Cumberland

Bookm. (Lond.), 49 ('15): 98;
 51 ('17): 191; 53 ('17): 6
 (portrait); 58 ('20): 26

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 Eng. Rev., 36 ('23): 344
 Freeman, 1 ('20): 430
 Lond. Times, 19 ('20): 154
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N. Y. Times, 25 ('20): 160,
191; Oct. 26, 1930: 7

Sat. Rev., 150 ('30): 288
Sat. Rev. of Lit., 7 ('30): 200

Cicily Isabel Fairfield. *See Rebecca West, pseud.*

Hugh I'Anson Fausset, 1895-

Born at Sedbergh, Yorkshire, the son of a clergyman. Educated at Sedbergh, Corpus Christi, and King's College, Cambridge. Chancellor's Medallist for English Verse. Reviews most of the poetry for *The Times literary supplement*, and books which deal with the philosophy and psychology of mystical experience for *The Manchester guardian*. His recreations are gardening, walking, singing, tennis, and golf.

Of his interest in mysticism, he writes, "I am devoting myself more and more to mysticism in the deepest sense of the word which includes its expression in literature, religion, and life. And, incidentally, as a member of an esoteric Order, I am a practising mystic. I hope, when my experience has deepened and I have advanced further along the path of interior illumination, to throw some light on the nature of the spiritual life, on what it demands in practice, and to what it leads in truth. To this what I have previously written is a leading up." *A modern prelude* is his spiritual autobiography.

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Poems

Youth and sensibility, poems, 1917; The Lady Alcuin and other new poems, 1918; The healing of heaven, 1920; The spirit of love, a sonnet sequence, 1921; The condemned and The mercy of God, two poems of crisis, 1922; Poems, 1923; Before the dawn, poems legendary and lyrical, 1924.

Critical Studies

Keats, a study in development, 1922; Studies in idealism, 1923; * Tennyson, a modern portrait, 1923; * John Donne, a study in discord, 1924; Samuel Taylor Coleridge, 1926; Tolstoy, the inner drama, 1927; William Cowper, 1928; * The proving of Psyche, 1929; The modern dilemma, 1930; The lost leader, a study of Wordsworth, 1933.

Autobiography

* A modern prelude, 1933.

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| Hyde | Nation, 130 ('30): 493; 136 |
| Lucas | ('33): 450 |
| Williams (CCL) | Nation and Ath., 44 ('28): 180 |
| | New Statesman, 27 ('26): 295; |
| | 32 ('28): 16; 34 ('29): 272 |
| Bookm., 69 ('29): 205 | New Statesm. and Nat., 5 |
| Books, Jan. 27, 1929: 3; | ('33): sup. 359 |
| May 21, 1933: 17 | N. Y. Times, Jan. 27, 1929: 5; |
| Bost. Trans., March 9, 1929: | June 8, 1930: 6; March 26, |
| 3; Apr. 22, 1933: 1 | 1933: 2 |
| Cal. Mod. Lett., 3 ('26): 161 | Sat. Rev., 146 ('28): 543 |
| Crit., 3 ('24-'25): 315 | Sat. Rev. of Lit., 6 ('30): 868; |
| Lond. Merc., 14 ('26): 312 | 9 ('33): 587 |
| Lond. Times, 23 ('24): 315, | |
| 647; 26 ('26): 401; Oct. 25, | |
| 1928: 776; Oct. 31, 1929: | |
| 856; Feb. 9, 1933: 89 | |

(Herman) James Elroy Flecker, 1884-1915

Born at Lewisham. Father, a clergyman, head master of Dean Close School, Cheltenham, where Flecker spent his boyhood. Educated at Trinity College, Oxford, where he wrote a great deal of verse; took his degree in 1906. Taught in Hampstead, 1907. Decided to enter the consular service. Studied Oriental languages at Cambridge. In 1910 was sent to Constantinople; later to Beirut as vice-consul, 1911-13. In 1911 married a Greek woman. Ill health obliged him to leave for Switzerland, 1913; he died of phthisis at Davos two years later. He is buried at Cheltenham. Did not believe novels worth writing, though he was fond of his *The king of Alsander*; felt drama an important form.

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Poems

The bridge of fire, poems, 1907; Thirty six poems, 1910; Forty-two poems, 1911; * The golden journey to Samarkand, 1913; The burial in England, 1915; God save the king, 1915; The old

ships, 1915; * The collected poems of James Elroy Flecker, 1916 (ed. by J. C. Squire); Selected poems, 1918; 14 poems, 1921; Collected poems, 1923.

Prose

The last generation, a story of the future, 1908; The Grecians, a dialogue on education, 1910; The scholar's Italian book, an introduction to the study of the Latin origins of Italian, 1911; * The king of Alsander, 1914; Collected prose, 1920; The letters of J. E. Flecker to Frank Savery, 1926; Some letters from abroad of James Elroy Flecker, 1930 (with a few reminiscences by Hellé Flecker and an intro. by J. C. Squire).

Plays

* Hassan, the story of Hassan of Bagdad, and how he came to make the golden journey to Samarkand, a play in five acts, 1922; Don Juan, a play in three acts, 1925.

Miscellaneous

The best man, 1906.

STUDIES

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| Agate (1923) | Hodgson, Geraldine E. The |
| Authors | life of James Elroy Flecker, |
| † Bibliographies of modern au- | from letters and materials |
| thors, James Elroy Flecker. | provided by his mother. |
| <i>In</i> Lond. Merc., 1 ('19): 239 | 1925 |
| Cunliffe (MEP) | Lucas |
| † Cutler | Lynd (ONM) |
| D. N. B. (article by Godfrey | Mason |
| Elton). | Massingham |
| † Danielson | Morgan |
| † Danielson, Henry. James | Newbolt (NPH) |
| Elroy Flecker. <i>In</i> Book- | Phelps (AEP) |
| man's journal, Vol. 1, 1919- | Shanks (1926) |
| 20 | Sutton |
| Dukes (YD) | Swinnerton |
| Goldring | Thouless |
| Goldring, Douglas. James El- | Waugh |
| roy Flecker, an apprecia- | Williams |
| tion with some biographical | Williams-Ellis |
| notes. 1922 | Wolfe (PI) |
| Hannam-Clark | |

F(rank) S(tewart) Flint, 1885-

Born in London, the son of a commercial traveler. His early years were spent in impoverished circumstances. Completed his common-school education at the age of thirteen and a half. Worked at various odd jobs. At nineteen, Keats's poems stirred him to the writing of poetry. In the same year, entered the Civil Service as a typist. Attended a workingmen's night school and studied Latin and French. Discovered he had an extraordinary talent for language. Reads at least ten languages. Reads and writes French expertly. Served eleven months in the army during the World War. In 1919, entered the Ministry of Labour, where he is now Chief of the Overseas Section, Statistics Division. Contributes reviews to *The Criterion*. Is an indefatigable translator.

BIBLIOGRAPHY*Poems*

* In the net of the stars, 1909; * Cadences, 1915; * Otherworld, cadences, 1920.

Translations

Ausonius. Mosella, 1916; Catt, Heinrich A. de. Frederick the Great, the memoirs of his reader, Henri de Catt (1758-1760), 1916; The love poems of Émile Verhaeren, 1916; Bosschère, Jean de. The closed door, 1917 (intro. by May Sinclair); Angeli, D. Sword and plough, 1918 (trans. by F. S. F. [i. e. F. S. Flint?]); Fülöp-Miller, René. Lenin and Gandhi, 1927 (trans. with D. F. Tait); Fülöp-Miller, René. The mind and face of bolshevism, an examination of cultural life in soviet Russia, 1927 (trans. with D. F. Tait); Hevesy, André de. Beethoven, the man, 1927; Massis, Henri. Defence of the West, 1927 (pref. by G. K. Chesterton); Richelieu, Louis F. A. du P., duc de, supposed author. The private life of the Marshal Duke of Richelieu, 1927 (intro. by Richard Aldington); Du Hausset, Mme. Memoirs of Madame de Pompadour, 1928; Fülöp-Miller, René. Rasputin, the holy devil, 1928 (trans. with D. F. Tait); Rathlef-Keilmann, Harriet von. Anastasia, the survivor of Ekaterinburg, 1928; Markov, Sergei V. How we tried to save the tsaritsa, 1929 (trans. with D. F. Tait); Fülöp-Miller, René. The power and secret of the Jesuits, 1930 (trans. with D. F. Tait); Polzer-Hoditz und Wolframitz, Arthur, graf von. The Emperor Karl, 1930 (trans. with D. F. Tait); Fülöp-Miller, René. Gandhi, the holy man, 1931 (trans. with D. F. Tait).

STUDIES AND REVIEWS

Ford
Hughes
Monro

Ath., 1920, 2: 46
Dial, 70 ('21): 91

Egoist, 2 ('15): 80
Everyman, 16 ('20): 276
Lond. Merc., 2 ('20): 495
Lond. Times, 19 ('20): 451
Poetry, 17 ('20-'21): 44

Ford Madox Ford, 1873-

Born at Merton, England. Father a German, Dr. Francis Hueffer; grandfather was the painter, Ford Madox Brown; an aunt married William Rossetti. As a youth knew the Pre-Raphaelites; visited relatives in France and Germany. Began writing at fifteen. Educated at University College, London. At twenty-five started a ten-year collaboration with Joseph Conrad. In 1908 launched *The English review* and discovered many authors who have since made reputations. Served in the World War. Intended to write no more novels, but in 1922 began the series dealing with England and the War, the first of which was *Some do not*. Edited *The Transatlantic review*, 1924. Has lived in the United States and Provence. He changed his name to Ford in 1919.

BIBLIOGRAPHY

Novels

The shifting of the fire, 1892; The inheritors, an extravagant story, 1901 (with Joseph Conrad); Romance, a novel, 1903 (with Joseph Conrad); Benefactor, tale of a small circle, 1905; The fifth queen and how she came to court, 1906; An English girl, a romance, 1907; Privy seal, his last venture, 1907; The fifth queen crowned, a romance, 1908; Mr. Apollo, a just possible story, 1908; The 'Half Moon,' a romance of the Old world and the New, 1909; A call, the tale of two passions, 1910; The portrait, 1910; Ladies whose bright eyes, a romance, 1911; The panel, a sheer comedy, 1912 (Am. ed., Ring for Nancy); Mr. Fleight, 1913; The young Lovell, a romance, 1913; * The good soldier, a tale of passion, 1915; The Marsden case, a romance, 1923; The nature of a crime, 1924 (with Joseph Conrad); * Some do not, a novel, 1924; * No more parades, a novel, 1925 (seq. to Some do not); * A man could stand up— a novel, 1926 (seq. to No more parades); * Last post, 1928 (seq. to A man could stand up); A little less than gods,

a romance, 1928; When the wicked man, 1931; The rash act, 1933; Henry for Hugh, 1934.

Poems

Poems for pictures and for notes of music, 1900; The face of the night, a second series of poems for pictures, 1904; From inland and other poems, 1907; Songs from London, 1910; High Germany, eleven sets of verse, 1911; Collected poems, 1913; Antwerp, 1915; * On Heaven and poems written on active service, 1918; New poems, 1927.

Short Stories

Zeppelin nights, 1915 (with Violet Hunt).

Reminiscences

* Thus to revisit, some reminiscences, 1921; * Joseph Conrad, a personal remembrance, 1924; No enemy, a tale of reconstruction, 1929; * Return to yesterday, 1931; It was the nightingale, 1933.

Sketches

The soul of London, a survey of a modern city, 1905; The heart of the country, a survey of a modern land, 1906; England and the English, an interpretation, 1907 (Am. ed. of The soul of London; The heart of the country; The spirit of the people); The spirit of the people, an analysis of the English mind, 1907; New York essays, 1927; New York is not America, 1927.

Studies

Ford Madox Brown, a record of his life and work, 1896; The Cinque Ports, a historical and descriptive record, 1900; Rossetti, a critical essay on his art, 1902; Hans Holbein, the younger, a critical monograph, 1905; The Pre-Raphaelite brotherhood, a critical monograph, 1907; Ancient lights and certain new reflections, being the memories of a young man, 1911 (Am. ed., Memories and impressions, a study in atmospheres); The critical attitude, 1911; * Henry James, a critical study, 1913; Between St. Dennis and St. George, a sketch of three civilisations, 1915; When blood is their argument, an analysis of Prussian culture, 1915; A mirror to France, 1926; The English novel, from the earliest days to the death of Joseph Conrad, 1929.

Belles Lettres

Mister Bosphorus and the muses, or, A short history of poetry in Britain, variety entertainment in four acts, 1923; Women & men, 1923; I saw thrones, 1931.

Children's Books

The brown owl, a fairy story, 1892; The feather, 1892; The queen who flew, a fairy tale, 1894; Christmas fairy book, 1906.

Translations

Loti, Pierre. The trail of the barbarians, 1917.

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| Aiken | Lond. Times, 22 ('23): 452; |
| Dilly Tante | 23 ('24): 252, 727; 24 ('25): |
| Hind (MAI) | 636; 27 ('28): 60; Nov. 12, |
| Jameson (GN) | 1931: 890 |
| Mais (WSR) | Nation, 107 ('18): 660; 113 |
| Marble (SMN) | ('21): 624; 119 ('24): 734; |
| Monro | 124 ('24): 451; 134 ('32): |
| Newbolt (NPH) | 403; 137 ('33): 544 |
| Sturgeon | Nation and Ath., 36 ('24): 366 |
| Swinnerton | New Repub., 3 ('15): 155 |
| Walraf | New Statesman, 17 ('21): 282 |
| Washburn, Claude C. Opin- | New Statesm. and Nat., 2 |
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| Am. Rev., 2 ('33): 101 | Aug. 29, 1926: 3 (illus- |
| Bookm., 44 ('16): 170; 60 | trated); Jan. 15, 1928: 2; |
| ('25): 739; 73 ('31): 187 | Oct. 28, 1928: 7; May 24, |
| Books, Jan. 15, 1928: 3; | 1931: 4; Jan. 24, 1932: 2; |
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| 1928: 5; Dec. 20, 1929: 5; | 12, 1933: 2 |
| May 31, 1931: 7; Jan. 17, | No. Am., 214 ('21): 697 |
| 1932: 1; Feb. 26, 1933: 4; | Outlook, 121 ('19): 55 |
| Oct. 22, 1933: 7 | Poet Lore, 31 ('20): 432 |
| Bost. Trans., Dec. 18, 1929: 2; | Sat. Rev., 125 ('18): 413; 142 |
| March 18, 1933: 1; Dec. 2, | ('26): 592 |
| 1933: 1 | Sat. Rev. of Lit., 3 ('26): 365; |
| Dial, 65 ('18): 417 | 4 ('28): 607; 8 ('32): 569; |
| Eng. Rev., 39 ('24): 148 | 10 ('33): 199 |
| | Spec., 127 ('21): 368 |

E(dward) M(organ) Forster, 1879-

Educated at Tonbridge School, and at King's College, Cambridge, of which he became a Fellow. Has traveled widely. Was stationed during the War in Egypt. His two years' stay in India resulted in *A passage to India*, which won the James Tait Black and the Femina-Vie Heureuse prizes. Delivered the Clark Lectures at Trinity College, Cambridge, on *Aspects of the novel*, in 1927. Believes that there is no English novelist of the first class. Has led a leisurely, retired life in a Surrey village.

For critical comment, see the Novel section of the Survey.

BIBLIOGRAPHY*Novels*

Where angels fear to tread, 1905; * The longest journey, 1907; A room with a view, 1908; * Howards End, 1910; * A passage to India, 1924.

Short Stories

* The celestial omnibus and other stories, 1911; The story of the siren, 1920; The eternal moment and other stories, 1928.

Studies

Egypt, 1920; Alexandria, a history and a guide, 1922; Pharos and Pharillon, 1923; Anonymity, an enquiry, 1925; * Aspects of the novel, 1927.

Belles Lettres

A letter to Madan Blanchard, 1931.

Biography

Goldsworthy Lowes Dickinson, 1934.

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Charques
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Singh, Bhupal. A survey of
Anglo-Indian fiction. 1934
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- Vines
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- Adelphi, 2 ('24): 150
Ath., 1920, 2: 209 (Mansfield)
Bookm., 51 ('20): 342; 60 ('24): 494
Bookm. (Lond.), 32 ('07): 81 (portrait)
Books, Apr. 22, 1928: 3; June 10, 1934: 5
Bost. Trans., May 12, 1928: 4
Crit., 3 ('24-'25): 137
Cur. Lit., 50 ('11): 454
Cur. Op., 77 ('24): 445 (portrait)
Dial, 76 ('24): 391
Lond. Merc., 10 ('24): 319
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Nation, 119 ('24): 379
New Repub., 26 ('21): 246
New Statesman, 23 ('24): 317; 7 ('34): 600
N. Y. Eve. Post, May 12, 1928: 8
N. Y. Times, 25 ('20): 168; Aug. 17, 1924: 6 (portrait); May 6, 1928: 9; June 10, 1934: 6
Sat. Rev., 137 ('24): 642; 145 ('28): 530
Sat. Rev. of Lit., 10 ('34): 739
Spec., 152 ('34): 664

John Freeman, 1880-1929

Combined a career as secretary of the Victoria Friendly Society with that of poet and critic. Traveled constantly throughout England. Spent his holidays in the English countryside, reading avidly. *Poems, new and old* was awarded the Hawthornden Prize. Died on September 23, 1929.

BIBLIOGRAPHY

Poems

Twenty poems, 1909; Fifty poems, 1911; Stone trees and other poems, 1916; Presage of victory and other poems of the time, 1916; Memories of childhood, 1918; Memories of childhood and other poems, 1919; Poems new and old, 1920; Music, lyrical and narrative poems, 1921; The red path, a narrative, and The wounded bird, 1921; The grove and other poems, 1924; Prince Absalom, 1925; Solomon and Balkis, 1926; * Collected poems, 1928; Last poems, 1930 (ed. by J. C. Squire).

Critical Studies

The moderns, essays in literary criticism, 1916; A portrait of George Moore in a study of his work, 1922; English portraits and essays, 1924; Herman Melville, 1926.

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| Authors | Lond. Times, 20 ('21): 784; |
| † Bibliographies of modern authors, John Freeman. <i>In</i> | 26 ('27): 10; Jan. 8, 1931: 25 |
| Lond. Merc., 1 ('20): 497 | New Repub., 48 ('26): 166 |
| Mais | New Statesman, 18 ('21-'22): 710; 20 ('22-'23): 409; 36 ('31): 387 |
| Monro | N. Y. Times, May 15, 1921: 13; March 19, 1922: 6; July 16, 1922: 7; Feb. 21, 1932: 5 |
| Shanks (1923) | Sat. Rev., 137 ('24): 591 |
| Waugh | Spec., 130 ('23): 145; 133 ('24): 206 |
| Bookm. (Lond.), 36 ('09): 43 | Yale Rev., n. s., 12 ('23): 435 |
| (de la Mare); 50 ('16): 107; | |
| 52 ('17): 16; 56 ('19): 65 | |
| (portrait); 66 ('24): 208 | |
| Dial, 73 ('22): 664 | |
| Freeman, 6 ('22-'23): 261 | |
| Lond. Merc., 2 ('20): 190 | |
| (Shanks) | |

Roger (Eliot) Fry, 1866-1934

Born in London; son of a prominent jurist, Sir Edward Fry. Educated at Clifton and King's College, Cambridge, taking a degree in science. Studied painting under Francis Bate, and then in Paris. Curator of Painting at the Metropolitan Museum of Art in New York. Returned to England, 1905, after disagreeing with the trustees as to policy. Organized first exhibit of twentieth-century French art in England, 1911. Exhibited in London, 1903 and again in 1920. Was a champion of Cézanne and the Post-impressionists, and a joint editor of *The Burlington magazine*. Honorary Fellow, King's College, Cambridge, 1927, and Honorary LL. D., Aberdeen, 1929. From 1933-34 he was Slade Professor of Fine Art at Cambridge.

BIBLIOGRAPHY

Essays and Studies

Giovanni Bellini, 1899; Vision and design, 1920; Architectural heresies of a painter, a lecture delivered at the Royal institute of British architects, May 20th, 1921, 1921; A sampler of Castile, 1923; The artist and psycho-analysis, 1924; Chinese art, an introductory review of painting, ceramics, textiles, bronzes, sculpture, jade, etc., 1925 (with others); Art and commerce, 1926; English

handwriting, with thirty-four facsimile plates and artistic & paleographical criticisms, 1926 (with E. A. Lowe); Transformations, critical and speculative essays on art, 1926; * Cézanne, a study of his development, 1927; Flemish art, a critical survey, 1927; Georgian art (1760-1820) an introductory review of English painting, architecture, sculpture, ceramics, glass, metalwork, furniture, textiles and other arts during the reign of George III, 1929 (with others); * Henri-Matisse, 1930; The arts of painting and sculpture, 1932; * Characteristics of French art, 1932; Goldsworthy Lowes Dickinson, a memoir, 1932?; Art-history as an academic study, 1933; Reflections on British painting, 1934.

Miscellaneous

A catalogue of an exhibition of old masters in aid of the National art collections fund, Grafton galleries, 1911, 1911 (with M. W. Brockwell); Twelve original woodcuts, 1921.

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Authors	Lond. Times, 19 ('20): 881;
Swinerton	Aug. 11, 1927: 546; March 2,
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Bookm. (Lond.), 71 ('27): 287	Nation, 124 ('27): 455; 137
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July 16, 1933: 13	New Repub., 51 ('26): 26
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Dublin Rev., 174 ('24): 303	N. Y. Times, May 29, 1927:
Lit. Rev., Apr. 30, 1927: 1	12; May 28, 1933: 9
Lond. Merc., 3 ('21): 555; 16	Sat. Rev., 143 ('27): 55
('27): 89	Spec., 150 ('33): 192

Norman (Rowland) Gale, 1862-

A poet, story teller, and reviewer. Lives at Bexhill-on-Sea.

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Poems

Here be blue and white violets from the garden wherein grew Meadowsweet, 1891 (pub. anonymously); A country muse, 1892 (2d ser., 1895); Orchard songs, 1893; Cricket songs, 1894; On two

strings, 1894 (with Robinson K. Leather); Songs for little people, 1896; More cricket songs, 1905; A book of quatrains, 1909; Song in September, 1912; Collected poems, 1914; The candid cuckoo, 1918; A merry-go-round of song, 1919; Verse in bloom, 1925; A flight of fancies, 1927; Messrs. bat and ball, 1930.

Belles Lettres

A June romance, 1894; All expenses paid, 1895; Barty's star, 1902; Solitude, 1913.

STUDIES AND REVIEWS

Williams

Critic, 22 ('93): 84 (portrait)
Spec., 68 ('92): 847; 69 ('92):
960

Acad., 42 ('92): 186

Bookm. (Lond.), 2 ('92): 122;

3 ('93): 127

John Galsworthy, 1867-1933

Born at Coombe, Surrey, of an old Devonshire family. Educated at Harrow and New College, Oxford, of which he was an Honorary Fellow. Called to the bar in 1890, but devoted himself to literature. Began publishing as John Sinjohn. He traveled widely. Lectured in America. Held honorary degrees from Oxford, St. Andrews, Manchester, Dublin, Cambridge, Sheffield, Princeton. In 1929 received the Order of Merit. Was awarded the Nobel Prize, 1932. Died in London, on January 31, 1933. His ashes were scattered on the Sussex Downs.

For critical comment, see the Novel and Drama sections of the Survey.

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Novels

Jocelyn, 1898 (by John Sinjohn, *pseud.*); Villa Rubein, a novel, 1900 (by John Sinjohn, *pseud.*); The island Pharisees, 1904; * The man of property, 1906; The country house, 1907; Fraternity, 1909; * The patrician, 1911; * The dark flower, 1913; The Freelands, 1915; Beyond, 1917; Saint's progress, 1919; In chancery, 1920; To let, 1921; * The Forsyte saga, 1922 (The man of property; In chancery; To let; with two connecting interludes: The Indian summer of a Forsyte; Awakening); The white monkey, 1924;

The silver spoon, 1926; Swan song, 1928; * A modern comedy, 1929 (The white monkey; The silver spoon; Swan song); Maid in waiting, 1931; Flowering wilderness, 1932 (seq. to Maid in waiting); Over the river, 1933 (Am. ed., One more river); End of the chapter, 1934 (Maid in waiting; Flowering wilderness; Over the river).

Plays

* Plays: The silver box, Joy, Strife, 1909; * Justice, a tragedy in four acts, 1910; The little dream, an allegory in six scenes, 1911; The eldest son, a domestic drama in three acts, 1912; * The pigeon, a fantasy in three acts, 1912; Plays. Vol. II: The eldest son, The little dream, Justice, 1912; The fugitive, a play in four acts, 1913; The mob, a play in four acts, 1914; Plays. Vol. III: The fugitive, The pigeon, The mob, 1914; A bit o' love, 1915 (suppressed 1st impression: The full moon, a play in three acts); The foundations, an extravagant play in three acts, 1920; Plays. Fourth series: A bit o' love, The foundations, The skin game, 1920; The skin game, a tragi-comedy in three acts, 1920; Six short plays, 1921 (The first and the last; The little man; Hall-marked; Defeat; The sun; Punch and go); A family man, in three acts, 1922; * Loyalties, a drama in three acts, 1922; Plays. Fifth series: A family man, Loyalties, Windows, 1922; Windows, a comedy in three acts for idealists and others, 1922; The forest, a drama in four acts, 1924; * Old English, a play in three acts, 1924; Plays. Sixth series: The forest, Old English, The show, 1925; The show, a drama in three acts, 1925; * Escape, an episodic play in a prologue and two parts, 1926; Exiled, an evolutionary comedy in three acts, 1929; The plays of John Galsworthy, 1929 (Am. ed., Plays, 1928); The roof, a play in seven scenes, 1929; Plays. Seventh series: Escape, Exiled, The roof, 1930.

Essays and Sketches

A commentary, 1908; A motley, 1910; The inn of tranquillity, studies and essays, 1912; Memories, 1914 (first pub. in The inn of tranquillity); The little man and other satires, 1915; A sheaf, 1916; Addresses in America, 1919, 1919; Another sheaf, 1919; The burning spear, being the experiences of Mr. John Lavender in time of war, 1919 (recorded by A. R. P—m); Abracadabra & other satires, 1924; Castles in Spain & other screeds, 1927; A rambling discourse, 1929; Two essays on Conrad, 1930 (with The story of a remarkable

friendship, by Richard Curle); Candelabra, selected essays and addresses, 1932.

Short Stories

From the four winds, 1897 (by John Sinjohn, *pseud.*); A man of Devon, 1901 (by John Sinjohn, *pseud.*); Five tales, 1918; Awakening, 1920; Tatterdemalion, 1920; Captures, 1923; * Caravan, the assembled tales of John Galsworthy, 1925; Two Forsyte interludes: A silent wooing, Passers by, 1927; Four Forsyte stories, 1929; * On Forsyte 'change, 1930; Soames and the flag, 1930.

Poems

Moods, songs & doggerels, 1912; Five poems, 1919; The bells of peace, 1921; Verses new and old, 1926; The collected poems of John Galsworthy, 1934.

Letters

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Pamphlets

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Wild (DR)
Williams

Zachrisson
Zeuner

David Garnett, 1892-

Son of Edward Garnett (*q. v.*), and of Constance Garnett, distinguished for her translations from the Russian. Educated at the Royal College of Science, South Kensington. Studied botany five years, intending to be an economic botanist. Connected with the Friends' War Victims Relief Expedition during the World War. Started bookselling with Francis Birrell; gave up project and became partner with Birrell and Francis Meynell in the Nonesuch Press. Literary editor, *The New statesman and Nation*, since 1933. *Lady into fox* won the Hawthornden and James Tait Black prizes.

For critical comment, see the Novel section of the Survey.

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Novels

Dope darling, 1919 (by Leda Burke, *pseud.*); * *Lady into fox*, 1922; * *A man in the zoo*, 1924; *The sailor's return*, 1925; *Go she must!* 1927; *No love*, 1929; * *The grasshoppers come*, 1931; * *Pocahontas*, or, *The nonparell of Virginia*, 1933.

Short Stories

The old dovecote and other stories, 1928; *A terrible day*, 1932 (foreword by H. E. Bates).

Translations

Maurois, André. *A voyage to the island of the Articoles*, 1928.

Miscellaneous

The kitchen garden and its management, abridged and adapted from the standard French work of Professor Gressent, 1919; *The appreciation of Voltaire's Zadig*, 1929; *Never be a bookseller*, 1929; *A rabbit in the air*, notes from a diary kept while learning to handle an aeroplane, 1932.

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MacCarthy (C)
† Muir (2d ser.)
Vines

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Books, June 2, 1929: 3;
June 14, 1931: 5; Feb. 5,
1933: 5

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 Nation, 121 ('25): 519; 129 ('29): 17
 New Repub., 50 ('27): 279
 New Statesman, 20 ('22-'23): 212; 23 ('24): 68; 25 ('25): 696; 33 ('29): 243; 36 ('31): 650
 New Statesm. and Nat., 3 ('32): sup. xii; 5 ('33): 16
 N. Y. Times, June 15, 1924: 12; Jan. 9, 1927: 2; June 2, 1929: 9; Feb. 5, 1933: 6
 Sat. Rev., 135 ('23): 116; 137 ('24): 488; 140 ('25): 314; 147 ('29): 716
 Sat. Rev. of Lit., 5 ('29): 1090; 9 ('33): 433
 Spec., 129 ('22): 770; 135 ('25): 502; 150 ('33): 24

Edward (William) Garnett, 1868-1937

Son of Dr. Richard Garnett, superintendent of the British Museum Reading Room. As publisher's reader, he has discovered a number of literary geniuses, among them Conrad and Doughty. His wife is Constance (Black) Garnett, the distinguished translator from the Russian; his son, David (*q. v.*). Died on February 19, 1937.

BIBLIOGRAPHY

Essays and Studies

Art of Winnifred Matthews, an essay, 1902; Hogarth, 1910; The life of W. J. Fox, public teacher & social reformer, 1786-1864, by the late Richard Garnett . . . concluded by Edward Garnett, 1910; Tolstoy, his life and writings, 1914; Turgenev, a study, 1917 (foreword by Joseph Conrad); * Friday nights, literary criticisms and appreciations, 1922; Four letters from Edward Garnett to Joseph Conrad, 1926.

Plays

* A censored play: The breaking point, with preface and a letter to the censor, 1907; The feud, a play in three acts, 1909; * The trial of Jeanne d'Arc, an historical play in five acts, 1912; The trial of Jeanne d'Arc and other plays, 1931 (The trial of Jeanne d'Arc; The feud; The breaking point; Lords and masters).

Satire

Papa's war & other satires, 1919.

STUDIES AND REVIEWS

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 Clutton-Brock (EB)
 Conrad, Joseph. Notes on life & letters. 1921
 Ford (RY)
 Galsworthy, John. Letters from John Galsworthy, 1900-1932, edited and with

introduction by Edward Garnett. 1934
 Swinnerton

Freeman, 6 ('22): 67
 Harp., 130 ('15): 796
 Lond. Times, 21 ('22): 424;
 Dec. 10, 1931: 1001
 Nation and Ath., 31 ('22): 568
 N. Y. Times, May 14, 1922: 1;
 Jan. 10, 1932: 17
 Sat. Rev., 134 ('22): 146

William (Alexander) Gerhardt, 1895-

Born at St. Petersburg, son of a wealthy English cotton-spinning manufacturer settled there. Educated at the St. Annen and the Reformierte Schule, St. Petersburg, and at Worcester College, Oxford. Served in the World War; attained the rank of captain. Was military attaché to the British embassy at Petrograd during the revolution. Began writing when fourteen. Has been around the world twice. Is an Officer, Order of the British Empire; holds the Czecho-Slovakian Croix de Guerre and the Russian order of St. Stanislav. Is fond of social life.

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Novels

* Futility, a novel on Russian themes, 1922; * The polyglots, a novel, 1925; Jazz and jasper, the story of Adams and Eva, 1928 (Am. ed., Eva's apples); Pending heaven, 1930; The memoirs of Satan, 1932 (with Brian Lunn); Resurrection, 1934.

Studies

* Anton Chehov, a critical study, 1923; The Casanova fable, a satirical revaluation, 1934 (with Hugh Kingsmill).

Plays

Perfectly scandalous, or, "The immorality lady," a comedy in three acts, 1927 (also pub. as Donna Quixote, 1929).

Short Stories

A bad end, 1926; Pretty creatures, 1927; The vanity-bag, 1927.

Autobiography

* Memoirs of a polyglot, 1931.

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| MacCarthy (C) | 38 ('24): 129 |
| Mais (SMA) | New Statesman, 20 ('22-'23): |
| | 116; 25 ('25): 284 |
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| 284 | 19; Jan. 6, 1924: 4; June 14, |
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| 308; 4 ('25): 62 | Sat. Rev. of Lit., 1 ('24-'25): |
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| Lond. Times, 21 ('22): 473; | Spec., 131 ('23): 902; 147 |
| 24 ('25): 430 | ('31): 59 |
| Nation, 118 ('24): 656 | |

(Sir) Philip (Hamilton) Gibbs, 1877-

Brother of Arthur Hamilton Gibbs and Cosmo Hamilton; father of the novelist, Anthony Gibbs. Educated privately. Entered journalism in 1902, after four years of editorial work. Successively literary editor of *The Daily mail*, *The Daily chronicle*, and *The Tribune*. War correspondent with Bulgarian army, 1912; with French and Belgian armies, 1914; with the British in France, 1915-18, for which work he was knighted in 1920. Editor of *The Review of reviews*, 1921-22. Has visited and lectured in the United States several times. Is a Roman Catholic. Chevalier, Legion of Honor.

BIBLIOGRAPHY

Novels

The individualist, 1908; The spirit of revolt, 1908; The street of adventure, 1909; Intellectual mansions, S. W., a novel, 1910; Oliver's kind women, 1911; Helen of Lancaster Gate, 1912; The eighth year, a vital problem of married life, 1913; A master of life,

1913; *Beauty and Nick*, a novel of the stage and the home, 1914; *The custody of the child*, a novel, 1914; *Back to life*, 1920; *Wounded souls*, 1920; * *The middle of the road*, 1922; *Heirs apparent*, a novel, 1923; *The reckless lady*, a novel, 1924; *Unchanging quest*, a novel, 1925; *Young anarchy*, 1926; *The age of reason*, a novel, 1928; *Darkened rooms*, 1929; *The hidden city*, a novel, 1929; *The golden years*, 1931; *The winding lane*, a novel, 1931; *The anxious days*, 1932; * *The cross of peace*, 1933.

Short Stories

Venetian lovers and other stories, 1921; *Little novels of nowadays*, 1924; *Out of the ruins and other little novels*, 1927; *The wings of adventure and other stories*, 1930; *Paradise for sale and other little novels*, 1934.

Journalistic and Biographical Studies

Founders of the empire, 1899; *Australasia, the Britains of the South*, 1903; *India, our eastern empire*, 1903; *Knowledge is power*, a guide to personal culture, 1903; *Facts and ideas*, short studies of life and literature, 1905; *Men and women of the French revolution*, 1906; *The romance of empire*, 1906; *The romance of George Villiers, first duke of Buckingham, and some men and women of the Stuart court*, 1908 (Am. ed., *The reckless duke*, 1931); *King's favourite, the love story of Robert Carr and Lady Essex*, 1909; *A league of nations or anarchy*, 191-; *Adventures of war with cross and crescent*, 1912 (with Bernard Grant. Am. ed., *The Balkan war*, 1913); *The new man, a portrait study of the latest type*, 1913; *The tragedy of Portugal . . .*, 1914; *The pilgrim's progress to culture*, 1915 (ed. by Helen Cramp); *The soul of the war*, 1915; *The battles of the Somme*, 1917; *The Germans on the Somme*, 1917; *From Bapaume to Passchendaele . . .*, 1918 (also pub. as *The struggle in Flanders on the western front*, 1917, 1919); *Open warfare, the way to victory*, 1919 (Am. ed., *The way to victory*); *People of destiny*, 1920; * *Realities of war*, 1920 (Am. ed., *Now it can be told*); *The hope of Europe*, 1921 (Am. ed., *More that must be told*); *Adventures in journalism*, 1923; * *Ten years after, a reminder*, 1924; * *The day after to-morrow, what is going to happen to the world?* 1928; *Since then*, 1930; *Ways of escape*, 1933 (Am. ed., *The way of escape*); *European journey, being the narrative of a journey in France, Switzerland, Italy, Austria, Hungary, Germany and the Saar in the spring and sum-*

mer of 1934, with an authentic record of the ideas, hopes and fears moving in the minds of common folk and expressed in wayside conversations, 1934.

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| Hamilton (PWT) | 16; 2 ('24): 479 |
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| Hind (MAI) | Dec. 13, 1924: 3; May 16, |
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| | Nation, 113 ('21): 600 |
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Wilfrid (Wilson) Gibson, 1878-

Born at Hexham, Northumberland. Educated at private schools. Served as a private during the World War. For a while, engaged in social work in the East End. Lectured in the United States, 1917. Began writing verse while a boy, and though he has been a great producer, looks upon all he has done as "'prentice-work"; believes the poem to be written is the one that matters.

A collaborator with Brooke, Drinkwater, and Abercrombie (*qq. v.*) in *New numbers*, he was one of the leaders of the Georgian School of poets in the protest against post-Tennysonian prettiness. His work is concerned mainly with the lives of the poor, usually country people, sometimes industrial workers. It is pedestrian in meter and prosy in language; sincere in its love of nature and of man. Like Wordsworth, whom in some respects he resembles, he makes extensive use of his native Northumberland. His earliest verse was written under the influence of Tennyson.

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Poems

Mountain lovers, 1902; The queen's vigil and other song, 1902; Song, 1902; Urlyn the Harper and other song, 1902; The golden helm and other verse, 1903; The nets of love, 1905; On the threshold, 1907; The web of life, a book of poems, 1908; Akra the Slave, 1910; Fires, 1912; Borderlands, 1914; Thoroughfares, 1914; Battle, 1915; Friends, 1916; Livelihood, dramatic reveries, 1917; * Poems (1904-1917), 1917; Whin, 1918 (Am. ed., Hill-tracks); Twenty-three selected poems, 1919; Home, a book of poems, 1920; Neighbours, 1920; I heard a sailor, 1925; * Collected poems, 1905-1925, 1926; Sixty-three poems, 1926; The early whistler, 1927; The golden room and other poems, 1928; Hazards, 1930; Highland dawn, 1932; Islands, 1932; Fuel, 1934.

Plays and Dialogues

The stonefolds, 1907; * Daily bread, 1910; Womenkind, a play in one act, 1912; Krindlesyke, 1922; Kestrel Edge and other plays, 1924; Between fairs, a comedy, 1928.

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| † Gawsorth | Fortn., 101 ('14): 498 |
| Lucas | Lit. Rev., 3 ('28): 432 |
| Monro | Lond. Times, 16 ('17): 79; 21 |
| Newbolt (NPH) | ('22): 627; 23 ('24): 92; |
| Phelps (AEP) | 24 ('25): 896; 26 ('27): |
| Sturgeon | 114; Dec. 3, 1928: 987; |
| Thouless | March 5, 1931: 175; Feb. 2, |
| Walraf | 1933: 72 |
| Williams | Nation, 110 ('20): 690 |
| Williams (PP) | New Repub., 13 ('17): sup. |
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| | 20 ('22): 116 |
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| Ath., 1915, 2: 433 | |
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| Bookm., 46 ('18): 563 | |
| Bookm. (Lond.), 51 ('16): 67 | |
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 7 ('31): 538 409, 496
 Spec., 137 ('16): 917

Louis Golding, 1895-

Born in Manchester of a Jewish family. Educated at Manchester Grammar School and Queen's College, Oxford, where he won a scholarship at the outbreak of the World War. Served in the War; lectured among the troops in Macedonia and France. Traveled a great deal; spends part of each year along the Mediterranean. Has crossed the American continent. Began his career as poet and novelist while at Oxford, where he conducted an undergraduate magazine; since then has contributed to many English and American periodicals.

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Poems

Sorrow of war, poems, 1919; Shepherd singing ragtime, 1921; Prophet and fool, a collection of poems, 1923.

Novels

Forward from Babylon, 1920; Seacoast of Bohemia, 1923; * Day of atonement, 1925; The miracle boy, 1927; * Store of ladies, 1927; The prince or somebody, 1929; Give up your lovers, 1930; * Magnolia street, 1932; * Five Silver daughters, 1934.

Short Stories

Luigi of Catanzaro, 1926; The Doomington wanderer, a book of tales, 1934 (Am. ed. This wanderer, 1935).

Travel

Sunward, 1924; Sicilian noon, 1925; Those ancient lands, being a journey to Palestine, 1928.

Belles Lettres

Adventures in living dangerously, 1930; * A letter to Adolf Hitler, 1932; * James Joyce, 1933; Black frailty, 1934; Terrace in Capri, an imaginary conversation with Norman Douglas, 1934.

Translations

Fayard, Jean. Oxford and Margaret, 1925; Cerio, Edwin. That Capri air, 1929 (trans. with others).

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- Dilly Tante 142; Apr. 24, 1930: 350;
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 Nation, 134 ('32): 434
 New Repub., 70 ('32): 359
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 1925: 9 (portrait); Jan. 13,
 1929: 7; March 30, 1930: 9;
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 Sat. Rev., 138 ('24): 337; 139
 ('25): 529; 143 ('27): 366;
 153 ('32): 45
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 Cal. Mod. Lett., 1 ('25): 409
 Dial, 80 ('26): 417
 Lit. Dig. I. B. R., 4 ('26):
 590
 Lond. Merc., 12 ('25): 319;
 15 ('26): 203
 Lond. Times, 23 ('24): 607;
 24 ('25): 314, 820; 26 ('27):

Sir Edmund (William) Gosse, 1849-1928

Born in London. Son of the biologist, P. H. Gosse. Spent greater part of his childhood in the West Country. Educated privately. Learned of Shakespeare at eleven. At eighteen entered the British Museum as assistant librarian. Married Nellie Epps, sister-in-law of Sir Laurence Alma-Tadema, the artist, 1875. Became translator to the Board of Trade, 1875. Clark Lecturer in English Literature, Trinity College, Cambridge, 1884-89. Librarian, House of Lords, 1904-14. Retired with great reluctance. Chairman, Board of Scandinavian Studies, University College, London, 1917-28. *Father and son*, crowned by the French Academy in 1913, tells the story of his early life and his struggle with parental narrowness. At the beginning of his career, developed a strong interest in the languages of Northern Europe; was also devoted to the English writers of the seventeenth century. Knighted, 1925. Received numerous honors from foreign, particularly Scandinavian, universities and governments. Was the literary executor of Maurice Hewlett (*q. v.*). Loved London; considered the country exile. Died on May 16, 1928.

For critical comment, see the Criticism section of the Survey.

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Essays and Studies

Studies in the literature of northern Europe, 1879 (rev. ed., Northern studies, 1890); A critical essay on the life and works of George Tinworth, 1883; Seventeenth-century studies, a contribution to the history of English poetry, 1883; From Shakespeare to Pope, an inquiry into the causes and phenomena of the rise of classical poetry in England, 1885; A history of eighteenth century literature (1660-1780), 1889; Gossip in a library, 1891; Questions at issue, 1893; The Jacobean poets, 1894; Critical kit-kats, 1896; A short history of modern English literature, 1897 (rev. ed., Modern English literature, a short history, 1905); English literature, an illustrated record, 1903 (with Richard Garnett); L'influence de la France sur la poésie anglaise, 1904 (traduite par Henri Davray); British portrait painters and engravers of the eighteenth century, Kneller to Reynolds, with an introductory essay and biographical notes, 1905; * French profiles, 1905; Biographical notes on the writings of Robert Louis Stevenson, 1908; Two visits to Denmark, 1872, 1874, 1911; Browning's centenary, 1912 (with others); Portraits and sketches, 1912; Inter arma, being essays written in time of war, 1916; Three French moralists and The gallantry of France, 1918; Some diversions of a man of letters, 1919; * Books on the table, 1921; Aspects and impressions, 1922; * More books on the table, 1923; Silhouettes, 1925; Leaves and fruit, 1927; * Selected essays, 1928.

Biography

Gray, 1882; Cecil Lawson, a memoir, 1883; Raleigh, 1886; Life of William Congreve, 1888; The life of Philip Henry Gosse, F. R. S., by his son, 1890; Robert Browning, personalia, 1890; Jeremy Taylor, 1904; Coventry Patmore, 1905; Sir Thomas Browne, 1905; * Father and son, a study of two temperaments, 1907 (pub. anonymously); Ibsen, 1907; Swinburne, personal recollections, 1909; The life of Swinburne, 1912; The life of Algernon Charles Swinburne, 1917.

Poems

Madrigals, songs and sonnets, 1870 (with J. A. Blaikie); On viol and flute, 1873 (enlarged ed., 1890); New poems, 1879; An epistle to Dr. Oliver Wendell Holmes on his seventy-fifth birthday, Aug. 29, 1884, 1884; Firdausi in exile and other poems, 1885;

In russet and silver, 1894; The autumn garden, 1909; The collected poems of Edmund Gosse, 1911; Two unpublished poems, 1929.

Plays

King Erik, 1876; The unknown lover, a drama for private acting with an essay on The chamber drama in England, 1878; The masque of painters, as performed by the Royal Institute of painters in water colours, May 19, 1885, and written by E. Gosse, 1885.

Pamphlets

The ethical condition of the early Scandinavian peoples, 1873; Een nieuwe meteor aan Engeland's letterkundigen hemel, Algeron Charles Swinburne, 1876 (Eng. ed. has title: Swinburne, 1925); Memoir of Samuel Rowlands, 1879; Memoir of Thomas Lodge, 1882; Notes on the pictures and drawings of Mr. Alfred W. Hunt, 1884; Six lectures written to be delivered before the Royal Institute in December, 1884, 1884; A letter to the editor of the "Athenæum," 1886; Poetry, 1891; Shelley in 1800, 1892; Wolcott Balestier, a portrait sketch, 1892; Henry Fielding, an essay, 1898; English literature, Edmund Spenser, 1901; English literature, Elizabethan and Jacobean, 1901; Queen Victoria, 1901; The challenge of the Brontës, 1903; A paradox on beauty, 1909; The future of English poetry, 1913; Lady Dorothy Nevill, an open letter, 1913; Sir Alfred East, 1914; Two pioneers of romanticism, Joseph and Thomas Warton, 1915; Catherine Trotter, the precursor of the blue-stockings, 1916; Reims revisited, 1916; Lord Cromer as a man of letters, 1917; France et Angleterre, l'avenir de leurs relations intellectuelles, 1918; The novels of Benjamin Disraeli, 1918; A visit to the friends of Ibsen, 1918; The first draft of Swinburne's "Anactoria," 1919; Some literary aspects of France in the war, 1919; Malherbe and the classical reaction in the seventeenth century, 1920; Byways round Helicon, an article, 1922; The continuity of literature, presidential address, 1922, 1922; A review of "The life of Lord Wolseley," 1924; Tallemant des Réaux, or, The art of miniature biography, 1925.

Fiction

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Gerald Gould, 1885-1936

Born at Scarborough. Educated at Bracondale School, University College, London, and Magdalen College, Oxford. Lecturer in English, Wren's, 1906. Fellow of University College, London, 1906. Fellow of Merton College, Oxford, 1909-16. A leader-writer on *The Daily herald*, 1915-19; its associate editor, 1919-22. Spoke and wrote for the women's suffrage movement before the War. Has been a member of the Labor Party all his adult life. Has always identified himself with progressive and radical movements, in matters social, political, and economic. For four years contributed a page of criticism of novels to *The New statesman*, and subsequently he has reviewed novels for *The Saturday review* and *The London observer*. Died on November 2, 1936.

"My main professional interest," he writes, "is contemporary criticism, because that is what I am engaged in, week by week, and day by day, and my belief in its utility is based on a faith in what I venture to regard as the permanent standards of criticism. I believe, that is to say, not in the preservation or pursuit of empty forms or conventions, but in the great tradition which expresses essential truth in the inevitable form which the particular expression requires. It follows that I am no believer in experiment for experiment's sake, and I believe the characteristic of some of the newest and most freakish schools, both in poetry and in prose, to be not, as they themselves suppose, a daring novelty, but a weak clinging to formulæ which are none the less artificial and conventional for being grotesque. I am, I need not say, heartily in favour of welcoming new forms when they are really the proper dress for new ideas."

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252 HARLEY GRANVILLE-BARKER

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R. B. Cunninghame Graham. See R. B. Cunninghame-Graham.

Harley (Granville) Granville-Barker, 1877-

Born in London, the son of A. J. Barker. Made his first appearance on the London stage at fourteen. Wrote his first play in 1893. Early in the new century he was attracted to the then unconventional plays of Ibsen and Shaw, and produced them at the Court Theatre, along with others by Galsworthy, Masfield, Hewlett, and Gilbert Murray. Barker was the original Eugene, Brassbound, Napoleon, and Frank in Shaw's plays; in 1910 he gave up acting. Produced Hardy's *The dynasts*, 1914. Interested

in experimenting with lighting and scenery, he has worked with Gordon Craig. Has collaborated with his American wife in making translations from the Spanish. Honorary LL. D., Edinburgh; Fellow of the Royal Society of Literature and member of its Academic Committee.

His first wife, Lillah McCarthy, now Lady Keeble, created the leading feminine rôles in the Court Theatre régime. Granville-Barker produced a series of Greek tragedies in university stadia in the eastern United States, with Miss McCarthy in the leads.

For critical comment, see the Drama section of the Survey.

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War Sketches

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Translations

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Cunliffe (MEP)	Murray, David L. <i>Scenes & silhouettes</i> . 1926
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	Walkley (MP)
	Williams

Robert (von Ranke) Graves, 1895-

Born at Wimbledon. Father, Alfred Perceval Graves, Irish poet and song writer; mother related to a German family. Educated at Charterhouse and St. John's College, Oxford. Enlisted at the outbreak of the War and was seriously wounded. Became known in England during the War along with Robert Nichols and Siegfried Sassoon. Entered Oxford, 1919. Edited *The Owl*, in 1923, with William Nicholson whose daughter he had married. Professor of English Literature, Egyptian University, 1926; and in the next year entered partnership with Laura Riding in the Seizin Press.

Is now resident in Spain. *Good-bye to all that* was suppressed by the English government almost immediately on publication, and republished only with omissions. In 1935, he won the James Tait Black Prize with *I, Claudius* and *Claudius the God*. Writes poetry with effort; never makes less than three drafts, has made up to thirty-five.

For critical comment, see the Poetry section of the Survey.

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Novels

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1928; * A pamphlet against anthologies, 1928 (with Laura Riding).

Plays

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Autobiography

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 World Tomorrow, 13 ('30): 346

Lady (Isabella Augusta Persse) Gregory, 1859-1932

Born in County Galway, Ireland. Married Sir William Gregory, Orientalist, lover of the classics, and an Irish M. P. in 1881. Turned to literature after his death in 1892. Was an important figure in the Irish literary revival, and worked at popularizing the folklore and medieval epics of Ireland. Her home at Coole, with its lake and garden, wild swans and mysterious river, was a center of encouragement and a refuge for many writers. Influenced W. B. Yeats, George Moore (*qq. v.*), Synge, and more recently Sean O'Casey (*q. v.*). In 1899, helped found the Irish National Theatre, which later became the Abbey Theatre. There many of her plays were produced. Toured the United States with the Abbey Players in 1911-1913. She died on May 22, 1932.

For critical comment, see the Drama section of the Survey.

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Plays

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Biography and Autobiography

* Our Irish theatre, a chapter of autobiography, 1913; Hugh Lane's life and achievement, with some account of the Dublin galleries, 1921.

Essays

* Coole, 1931.

Folklore and Legend

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Translations

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Philip Guedalla, 1889-

Educated at Rugby and Balliol College, Oxford. President, Oxford Union Society, 1911. Barrister, Inner Temple, 1913-23. Legal adviser, Contracts Department, War Office, and Ministry of Munitions; organized and was secretary of Flax Control Board, 1917-20. Contested as Liberal, 1922-24, 1929, 1931. Has contributed to the *London Times*, *The New statesman*, *The Daily news*, *Vanity fair*. Honorary director, Ibero-American Institute of Great Britain. Is Justice of the Peace.

For critical comment, see the Biography section of the Survey.

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Biography

* Palmerston, 1926; * Bonnet and shawl, an album, 1928; Mary Arnold, 1929; * The duke, 1931 (Am. ed., Wellington).

Travel

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Miscellaneous

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 Spec., 129 ('22): 242; 132 ('24): 842; 137 ('27): 971; 147 ('31): 497; 149 ('32): 760

James Hanley, 1901-

Born in Dublin. Spent his early years in the slums. Went to sea in 1914. Joined the army in Canada, 1916. Returned to the sea after the War. Was in Ireland during the Rebellion. Has worked not only as a sailor and stoker, but as a cook, baker,

butcher, postman, porter, and clerk. Took to writing by accident. Had intended to devote himself to music. Married a niece of the Earl of Ancaster. Lives in a cottage in Wales.

Has read much, but believes himself influenced only by Balzac and Turgenev. Says he belongs to no school or clique. Thinks that the novel of character is important and returning to favor. Is interested mostly in the insignificant. Believes time and quantity do not make great literature, that one does not have to spend five years producing a book.

"Sea life," he writes, "enabled me to unlearn all that I had learned and thought of Conrad, the romantic writer of sea stories. . . . Nature is indifferent to human life, though Conrad would have it otherwise. . . . I am interested mostly in the insignificant. The more insignificant a person is in this whirlpool of industrialized and civilized society, the more important he is for me. Like Jack London I am interested in the psychology of the little thing."

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Novels

Drift, a novel, 1930; * Boy, 1931; Ebb and flood, a novel, 1932; Captain Bottell, 1933.

Short Stories

A passion before death, 1930; The German prisoner, 1931; The last voyage, 1931 (foreword by Richard Aldington); * Men in darkness, five stories, 1931 (pref. by John Cowper Powys); Aria & finale, 1932; * Stoker Haslett, 1932.

REVIEWS

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Thomas Hardy, 1840-1928

Born (June 2) in Dorsetshire, The Wessex of his books, of an old Dorset family. Father, a stone mason. Educated privately and at local schools. Apprenticed to an ecclesiastical architect, 1856-62. Studied architecture in London, 1862-67, and attended evening classes at King's College, London. Prizeman of the Royal Institute of British Architects and the Architectural Association

in 1863. His first published prose appeared in *Chamber's journal*, 1865; his first novel, *The poor man and the lady*, was withheld from publication on the advice of George Meredith. In 1935, a portion of it was reprinted from *The New quarterly magazine*, July, 1878, under the title *An indiscretion in the life of an heiress*. After the hostile reception of *Jude the obscure*, forsook novel writing for poetry. Received the Order of Merit and the freedom of the city of Dorchester in 1910. His later life was spent in retirement at Max Gate. There he received the gold medal of the Royal Society of Literature in 1912. On his eightieth birthday he was the recipient of innumerable evidences of homage. Made an honorary Fellow of the Royal Institute of British Architects, 1920. Held honorary degrees from Aberdeen, Cambridge, Oxford, St. Andrews, and Bristol. He died on January 11, 1928. His body was interred in Westminster Abbey; his heart, in the grave of his first wife at Stinsford. On May 4, 1931, Hardy's American admirers unveiled a memorial to him at Max Gate.

For critical comment, see the Poetry section of the Survey.

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A(lan) P(atruck) Herbert, 1890-

Educated at Winchester and at New College, Oxford. Has been writing for *Punch* since 1910; in 1924 he joined the staff. Served in the War at Gallipoli and in France, where he was wounded. Admitted to the bar, 1918, but has not practiced. Visited Australia, 1925. Is interested in various sports. Lives in London.

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Novels

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Plays

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Maurice (Henry) Hewlett, 1861-1923

Born in London. Eldest son of H. G. Hewlett, of Shaw Hall, Addington, Kent. Educated privately and at the London International College. Called to the bar, 1891. Keeper of the Land Revenue Records and Enrollments, 1896-1900. Elected to Academic Committee of the Royal Society of Literature, 1910. In the latter part of his life, Justice of Peace and County Alderman in Wiltshire. He died on June 15, 1923.

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Novels

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Harrington Hext, *pseud.* See **Eden Phillpotts**

Katharine Tynan (Hinkson), 1861-1931

Born in Dublin. Educated in a Dominican Convent at Drogheda. A participator in the Irish renaissance, an account of which appears in *Twenty-five years*. She began writing at seventeen, and continued writing for more than forty years. In 1893 she married Henry Hinkson, a lawyer and author, and made her home in London. She reviewed Irish literature for the London *Bookman*. She died on April 2, 1931.

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Novels

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the foxes, 1915; Margery Dawe, 1915; Since first I saw your face, 1915; The squaw's sweetheart, 1915; John-a-dreams, 1916; The web of a fräulein, 1916; The west wind, 1916; Kit, 1917; Miss Mary, 1917; The rattlesnake, 1917; Miss Gascoigne, 1918; My love's but a lassie, 1918; Love of brothers, 1919; The man from Australia, 1919; Denys the dreamer, 1920; The house, 1920; The second wife, together with A July rose, 1921; The house on the bogs, 1922; A mad marriage, 1922; Sally victrix, 1922; White ladies, 1922; They loved greatly, 1923; The golden rose, 1924; The house of doom, 1924; Wives, a novel, 1924; Dear lady bountiful, 1925; Miss Phipps, 1925; The briar bush maid, 1926; The heiress of Wyke, 1926; The infatuation of Peter, 1926; The moated grange, 1926; The face in the picture, 1927; Haroun of London, 1927; The respectable lady, 1927; The wild adventure, 1927; Castle Perilous, 1928; The house in the forest, 1928; Lover of women, 1928; All for love, 1929; A fine gentleman, 1929; The most charming family, 1929; The night of terror, 1929; The rich man, 1929; The river, 1929; The admirable Simmons, 1930; Denise the daughter, 1930; The forbidden way, 1930; Grayson's girl, 1930; Love's problem, 1930; The playground, 1930; Delia's orchard, 1931; A lonely maid, 1931; Philippa's lover, 1931; The other man, 1932; The pitiful lady, 1932; Connor's Wood, 1933; An international marriage, 1933; The house of dreams, 1934; A lad was born, 1934.

Autobiography and Reminiscences

* Twenty-five years, reminiscences, 1913; * The middle years, 1916; * The years of the shadow, 1919; * The wandering years, 1922; * Memories, 1924.

Short Stories

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Plays

Miracle plays: Our Lord's coming and childhood, 1895.

Studies and Sketches

A nun, her friends and her order, being a sketch of the life of Mother Mary Xaveria Fallon, 1891; A cluster of nuts. being

RALPH HODGSON

sketches among my own people, 1894; The land ^{in its} ~~in its~~ ^{award} ~~award~~ Book of memory, birthday book of the black-headed, 1906; A little book for John O'Mahony's friends, 1900; Ireland, 1909; Lord Edward, a study in romance, 1916; Life in the occupied area, 1925.

Children's Books

The handsome Brandons, a story for girls, 1898; Three fair maids, or, The Burkes of Derrymore, 1900; The luck of the Fair-faxes, story for girls, 1905; The story of our Lord, for children, 1907; Father Mathew, 1908; Heart o' gold, or, The little princess, 1912; Men, not angels, and other tales told to girls, 1914; Bitha's wonderful year, a story for girls, 1921; The adventures of Carlo, 1932.

Miscellaneous

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14 ('98): 134; 38 ('10): 90;	Sat. Rev., 134 ('22): 510
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Ralph Hodgson, 1871-

Born in Yorkshire. Worked as a pressman in Fleet Street. Was a draughtsman on the pictorial staff of an evening paper. Edited *Fry's magazine*. Has lived in America. Is a leading authority on bull terriers. Waged a campaign to end the custom of docking their tails and clipping their ears. In 1913, with Lovat Fraser, the artist, and Holbrook Jackson (*q. v.*), founded The Sign of the Flying Fame, for the publication of broadsides and chap-books. In 1914, was the fourth and last recipient of the Polignac

Prize, es. 1913 for *The bull* and *The song of honour*. Appointed lecturer on English literature at Sendai University, Japan, 1924.

For critical comment, see the Poetry section of the Survey.

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Poems

The last blackbird and other lines, 1907; The bull, 1913; Eve and other poems, 1913; The mystery and other poems, 1913; The song of honour, 1913; * Poems, 1917; Hymn to Moloch, 1921.

Broadsides

The beggar, 19—; The bird catcher, 19—; February, 19—; The gipsy girl, 19—; The late last rook, 19—; Playmates, 19—; A song, 19—.

STUDIES AND REVIEWS

Aiken	Squire
Authors	Sturgeon
Cumberland	Williams (PP)
Maynard	
Monro	Bookm., 46 ('18): 568
Newbolt (NPH)	Bookm. (Lond.), 52 ('17): 108
Phelps (AEP)	Dial, 63 ('17): 50, 150
Rothenstein (2d ser.)	Liv. Age, 287 ('15): 611; 289 ('16): 374
Royal society of literature of the United Kingdom. Academic committee. Award of the Edmond de Polignac prize to Ralph Hodgson, by J. Masefield. 1915	Lond. Times, 16 ('17): 283
Spicer-Simson	Nation, 99 ('14): 341; 107 ('18): 202
	N. Y. Times, Feb. 10, 1923: 53
	19th Cent., 88 ('20): 54
	Sat. Rev., 103 ('07): 654

Norah Houlst, 1901—

Born in Dublin of Anglo-Irish parentage. Left an orphan when ten. Educated in England at Ross-on-Wye, Gravesend, and Cirencister. As soon as she was old enough to earn her living, joined *The Sheffield telegraph* as secretary to the editor. Went to London, 1921, and for some time held a minor position on *Pearson's magazine*. At Arnolds a fortnight. All this time she had rooms in Clapham, and afterwards worked for a tennis racquet manufacturer at 30 shillings a week. During the week-end worked at

the manuscript of *Poor women!* Spent five years in its writing, and a year in getting it accepted. Meanwhile began to work on her first complete novel, *Time, gentlemen! Time!* Lives in Dublin.

BIBLIOGRAPHY

Novels

* *Time, gentlemen! Time!* 1930 (Am. ed., *Closing hour*); *Apartments to let*, a novel, 1931; *Youth can't be served*, 1933.

Short Stories

* *Poor women!* 1928 (Am. ed., 1929, has two additional stories); *Violet Ryder*, 1930; *Ethel*, 1931 (repr. from *Poor women!*).

REVIEWS

Books, June 2, 1929: 2; Feb.	N. Y. Times, May 19, 1929: 9;
21, 1932: 7; Jan. 7, 1934: 8	March 16, 1930: 2; Feb. 28,
Lond. Times, Feb. 13, 1930:	1932: 6; Jan. 14, 1934: 7
120	Sat. Rev. of Lit., 5 ('29): 1068;
N. Y. Eve. Post, May 25,	6 ('30): 1015; 10 ('34): 422
1929: 8; Apr. 16, 1932: 7	

A(lfred) E(dward) Housman, 1859-1936

Born at Bromsgrove, England. Brother of Laurence Housman (*q. v.*). Educated at Bromsgrove School and at St. John's College, Oxford, where he held a scholarship. Employed in H. M. Patent Office, 1882-92. Professor of Latin, University College, London, 1892-1911. Professor of Latin, Cambridge, since 1911. Honorary Fellow, St. John's College, Oxford; and from 1911, Fellow of Trinity College, Cambridge. Has published numerous scholarly papers in *The Journal of philology*, *The Classical review*, and *The Classical quarterly*, as well as editions of Juvenal, Lucan, Manilius. He is averse to personal publicity. Died on April 30, 1936.

For critical comment, see the Poetry section of the Survey.

BIBLIOGRAPHY

Poems

* A Shropshire lad, 1896; * Last poems, 1922.

Critical Studies

* The name and nature of poetry, 1933.

STUDIES

Adcock	Harper
Archer	Harris (1927)
Brenner	Hind (AI)
Collins (MP)	Lucas
Dilly Tante	Mais (SMA)
Drinkwater	Middleton
Ellis (MV)	Monro
Encyclopædia britannica.	Phelps (AEP)
14th ed. 1929 (article by	Priestley
John Sparrow)	Rothenstein
Flecker, James E. Collected	Spicer-Simson
prose. 1920	Squire (EP)
Garrod	Van Doren
Gorman	Williams
Gosse (MBT)	Williams (PP)
Groom	

Laurence Housman, 1865-

Born at Bromsgrove. Brother of A. E. Housman (*q. v.*). Educated at Bromsgrove. Says that as a boy he was lazy and bad at athletics. At eighteen, went to London to study art at the Lambeth School and, later, at the National Art Training College. Made a reputation as a book illustrator. Is drawn to political satire in the form of fiction. Feels that his best work is his cycle of thirty-six plays on the life of St. Francis. *An Englishwoman's love letters*, published anonymously, was pirated by fifteen American publishers, and is still his best known book. His *Bethlehem* and *Pains and penalties* were banned from stage production by the English censor. Lives with a group of Quaker friends in a village near Glastonbury.

BIBLIOGRAPHY

Plays

Bethlehem, The pageant of our lady and other poems, 1902; Prunella, or, Love in a Dutch garden, 1906 (with H. Granville-Barker); The Chinese lantern, a play, 1908; Alice in Ganderland, a one-act play, 1911; Lysistrata, a modern paraphrase from the Greek of Aristophanes, 1911; Pains and penalties, the defence of Queen Caroline, a play in four acts, 1911; As good as gold, a play in one act, 1916; Bird in hand, a play in one act, 1916; A likely

story, a roadside comedy in one act, 1916; The lord of the harvest, a morality in one act, 1916; Nazareth, a morality in one act, 1916; The return of Alcestis, a play in one act, 1916; The snow man, a morality in one act, 1916; The wheel, 1919 (Apollo in Hades; The death of Alcestis; The doom of Admetus); * Angels & ministers, three plays of Victorian shade & character, 1921 (The queen: God bless her!; His favourite flower; The comforter); The death of Orpheus, 1921; Possession, a peep-show in paradise, 1921; * De-thronements, imaginary portraits of political characters, done in dialogue, 1922; False premises, five one act plays, 1922; * Little plays of St. Francis, a dramatic cycle from the life and legend of St. Francis of Assisi, 1922 (pref. by H. Granville-Barker); * Followers of St. Francis, four plays of the early Franciscan legend, 1923; The death of Socrates, a dramatic scene founded upon two of Plato's Dialogues, the 'Crito' and the 'Phaedo,' adapted for the stage, 1925; * The comments of Juniper, six plays from the life and legend of St. Francis of Assisi, 1926; Ways and means, five one act plays of village characters, 1928 (The prize pigeon; The called and the chosen; A mint o' money; The snow man; A likely story); Cornered poets, a book of dramatic dialogues, 1929; The new hangman, a play in one act, 1930; * Palace plays, 1930 (The revolting daughter; The wicked uncles, or, Victorious virtue); * Little plays of St. Francis, a dramatic cycle from the life and legend of St. Francis of Assisi . . . Second series, 1931 (pref. by H. Granville-Barker); * The queen's progress, Palace plays (second series), 1932; Ye fearful saints! Plays of creed, custom and credulity, 1932; * Nunc dimittis, an epilogue to "Little plays of St. Francis," 1933; * Victoria and Albert, Palace plays, (third series), 1933; Four plays of St. Clare, 1934 (Good beating; Kind comfort; Weaker vessels; Holy terror); Victoria regina, a dramatic biography, 1934.

Novels

Gods and their makers, 1897; * An Englishwoman's love letters, 1900 (pub. anonymously); A modern Antæus, 1901 (pub. anonymously); Sabrina Warham, the story of her youth, 1904; John of Jingalo, the story of a monarch in difficulties, 1912 (Am. ed., King John of Jingalo); The sheepfold, the story of a shepherdess and her sheep and how she lost them, 1918; Trimblerigg, a book of revelation, 1924; Uncle Tom Pudd, a biographical romance, 1927; The life of H. R. H. the duke of Flamborough, by Benjamin

Bunny, a footnote to history, arranged, expurgated and edited, 1928.

Poems

Green arras, 1896; Spikenard, a book of devotional love-poems, 1898; The little land, with songs from its four rivers, 1899; Rue, 1899; Mendicant rhymes, 1906; Selected poems, 1908; The heart of peace and other poems, 1918; The love concealed, 1928.

Short Stories and Sketches

All-fellows, seven legends of lower redemption with insets in verse, 1896 (illus. by the author); Blind love, 1901; The blue moon, 1904; The cloak of friendship, 1905; Stories from the Arabian nights, retold, 1907; Ali Baba and other stories retold from the Arabian nights, 1911; The magic horse and other stories retold from the Arabian nights, 1911; Princess Badoura, a tale from the "Arabian nights," retold, 1913; A book of tales . . . Odd pairs, 1925; Ironical tales, 1926.

Essays and Studies

Articles of faith in the freedom of women, 1910; The immoral effects of ignorance in sex relations, 1911; The "Physical force" fallacy, 1913; The moving spirit in womanhood, 1914; What is "womanly"? 1914; Great possessions, 1915; The winners, 1915; The relation of fellow-feeling to sex, 1917; St. Francis poverello, 1918; Ploughshare and pruning-hook, ten lectures on social subjects, 1919; Echo de Paris, a study from life, 1923; The new humanism, 1923; The 'Little plays' handbook, practical notes for producers of 'Little plays of St. Francis,' 'Followers of St. Francis' and 'The comments of Juniper,' 1927; The religious advance toward rationalism, 1929 (intro. by H. W. Nevins); Histories . . . introductory to Marten & Carter's histories, 1931-32 (with C. H. K. Marten); The long journey, the tale of our past, 1933 (with C. H. K. Marten).

Children's Books

A farm in fairyland, 1894 (illus. by the author); The house of joy, 1895; The field of clover, 1898 (illus. by the author); The story of the seven young goslings, 1899; The new child's guide to knowledge, a book of poems and moral lessons for old and young, 1911; A doorway in fairyland, 1922 (repr. from A farm in fairyland; The house of joy; The field of clover; The blue moon);

Moonshine & clover, 1923 (repr. from *A farm in fairyland*; *The house of joy*; *The field of clover*; *The blue moon*); *The open door*, 1925 (with *Toffee boy*, by Mabel Marlowe); *Puss-in-boots*, 1926; *A thing to be explained*, 1926; *Wish to goodness!* 1927 (with *The dragon at hide & seek*, by G. K. Chesterton); *Etheldrinda's fairy*, 1928 (with *The tame dragon*, by A. V. Leaper); *The boiled owl*, 1930; *Busybody Land*, 1930; *Cotton-woolleana*, 1930; *A gander and his geese*, 1930; *Little and good*, 1930; *Turn again tales*, 1930; *A clean sweep*, the tale of a cat and a broomstick, 1931; *What-o'clock tales*, 1932.

Translations

Of Aucassin & Nicolette, a translation in prose and verse from the Old French, together with Amabel and Amoris, given for the first time, 1902.

Miscellaneous

The missing answers to "An Englishwoman's love-letters," 1901 (pub. anonymously); A sportswoman's love-letters, 1901 (pub. anonymously); The tale of a nun, 1901 (with L. Simons); The vicar of Wakefield, 1906; The bawling brotherhood, 1913; The law-abiding, 1914; The royal runaway and Jingalo in revolution, 1914.

STUDIES AND REVIEWS

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|------------------------------|----------------------------------|
| Archer | Bookm. (Lond.), 64 ('23): 237 |
| Authors | Books, March 31, 1929: 7; |
| Balmforth (P) | June 29, 1930: 5 |
| Blunden, Edmund C. Votive | Bost. Trans., Oct. 20, 1928: 5 |
| tablets, studies chiefly ap- | Dial, 75 ('23): 293 |
| preciative of English au- | Lit. Dig. I. B. R., 3 ('25): 245 |
| thors and books. 1932 | Lit. Rev., March 21, 1925: 6 |
| Eliot, Arthur. Blighted | Lond. Merc., 2 ('20): 754 |
| billets-doux. 1902 | Lond. Times, 17 ('18): 300; |
| Hind (AI) | 20 ('21): 335, 625, 856; 21 |
| Pain, Barry. Another Eng- | ('22): 334, 741; 23 ('24): |
| lishwoman's love-letters. | 760; 26 ('27): 762; Oct. 10, |
| 1901 | 1929: 784; Sept. 4, 1930: |
| † Rudolf, Anna. Die dichtung | 693 |
| von Laurence Housman. | New Repub., 41 ('24): 101; |
| 1930 | 42 ('25): 134 |
| Seaman | New Statesman, 18 ('21-'22): |
| Williams | 145, 454; 19 ('22): 392; 21 |

- ('23): 740; 31 ('28): 762; Sat. Rev., 132 ('21): 537; 135
 35 ('30): 649 ('23): 734; 140 ('25): 511;
 N. Y. Times, Apr. 2, 1922: 10; 146 ('28): 363
 March 9, 1924: 5; Feb. 8, Sat. Rev. of Lit., 1 ('24-'25):
 1925: 6 (portrait); March 491
 20, 1927: 10; Nov. 18, Spec., 127 ('21): 532, 828; 128
 1928: 34; March 2, 1930: 4 ('22): 723

Wilfranc Hubbard, 1857-

Educated at Winchester and Christ Church, Oxford. Secretary to Sir Francis Lascelles at Sofia, 1880-81. An *estanciero* in the Argentine for many years. Joined the staff of *The Times*, 1899. Foreign correspondent in Madrid and Rome, 1902. Has contributed articles on sport and politics in the Argentine, Russia, and elsewhere to various reviews and magazines.

BIBLIOGRAPHY

Short Stories

Shadows on the Palatine, 1923 (dialogue form); * Orvieto dust, 1925 (intro. by R. B. Cunningham Graham); * Tanagra figures, 1927.

Novels

Compromise, 1923; Donna Lisa, 1924.

REVIEWS

- Lit. Dig. I. B. R., 2 ('23-'24): N. Y. Times, Dec. 27, 1925: 10
 523 Sat. Rev., 136 ('23): 219; 140
 Lond. Times, 22 ('23): 531; ('25): 135
 24 ('25): 507 Spec., 131 ('23): 257

Stephen Hudson, *pseud.* (Sydney Schiff)

Did not begin his career as a writer until he was fifty. Previously he had been too disturbed mentally, physically, and emotionally for creative work. Has kept his personality from the public deliberately. Has sedulously taught himself to write. Is interested in presenting character studies, the motives for action, and the inevitable results following from the law of psychological cause and effect. He insists that he is devoid of ambition and has no desire to write for the sake of writing. Regards his work and his life as an unfinished novel of which the novels he has published

are merely the framework. *A true story* is the only one of his books with which he is comparatively satisfied.

BIBLIOGRAPHY

Novels

Concessions, 1913 (by Sydney Schiff); * Richard Kurt, 1919; * Elinor Colhouse, 1921; Prince Hempseed, 1923; Tony, 1924; * Myrtle, 1925; * Richard, Myrtle and I, 1926; * A true story, 1930.

Short Stories and Sketches

War-time silhouettes, 1916; Celeste and other sketches, 1930.

Translations

Hesse, Hermann. In sight of chaos, 1923; Proust, Marcel. Time regained, 1931.

STUDIES AND REVIEWS

Dilly Tante
† Gawsworth
Muir

Bookm., 71 ('30): 541
Bookm. (Lond.), 68 ('25): 104
Cal. Mod. Lett., 1 ('25): 168
Lit. Rev., 4 ('23-'24): 819
Lond. Times, 22 ('23): 141;
24 ('25): 220; March 27,
1930: 270

Nation, 114 ('22): 752
New Statesman, 18 ('21-'22):
564; 24 ('24-'25): 719; 34
('30): 848
N. Y. Times, May 13, 1923:
13; May 18, 1924: 8; May 3,
1925: 16; May 18, 1930: 9
Sat. Rev., 142 ('26): 18
Sat. Rev. of Lit., 1 ('24-'25):
661 (Muir); 6 ('30): 1189
Spec., 131 ('23): 91

W(illiam) H(enry) Hudson, 1841-1922

Born near Buenos Aires; father, an American of Devonshire extraction; mother, a New Englander. Lived among the people and wild life of which he writes in *Far away and long ago*. Educated at home by tutors. Remained in South America until 1869 when he moved to England. His health was impaired in his youth, and most of his life was spent in poverty. He and his wife kept a series of unsuccessful boarding houses in Bayswater, and later rented flats in a building near Westbourn Park which she had inherited. After her death Hudson lived in Penzance. Became a British subject in 1900. Was granted a pension in 1901. Wrote

a number of pamphlets for the Society for the Protection of Birds. Died on August 18, 1922, in London, and was buried at Broadwater, Sussex. In 1925, a bird sanctuary was erected in his memory in Hyde Park. Designed by Jacob Epstein, and intended to represent Rima, the heroine of *Green mansions*, it stirred prolonged controversy.

For critical comment on Hudson's work, see the Essay section of the Survey.

BIBLIOGRAPHY

Nature Studies and Sketches

Argentine ornithology, a descriptive catalogue of the birds of the Argentine republic, by P. L. Sclater . . . with notes on their habits, by W. H. Hudson, 1888-89; The naturalist in La Plata, 1892; Birds in a village, 1893; Idle days in Patagonia, 1893; British birds, 1895; Birds in London, 1898; * Nature in downland, 1900; Birds and man, 1901; * Hampshire days, 1903; The Land's End, a naturalist's impressions in west Cornwall, 1908; Afoot in England, 1909; * A shepherd's life, impressions of the South Wiltshire downs, 1910; Adventures among birds, 1913; Birds in town & village, 1919 (enlarged, rev. ed. of Birds in a village); The book of a naturalist, 1919; Birds of La Plata, 1920 (taken from Argentine ornithology); * A traveller in little things, 1921; * A hind in Richmond Park, 1922; Rare, vanishing & lost British birds, compiled from notes by W. H. Hudson, by Linda Gardiner, 1923 (enlarged ed. of Lost British birds); Men, books and birds, 1925.

Novels

The purple land that England lost, travels and adventures in the Banda Oriental, South America, 1885; A crystal age, 1887; Fan, the story of a young girl's life, 1892 (by Henry Harford, *pseud.*); * Green mansions, a romance of the tropical forest, 1904; Ralph Herne, 1923.

Short Stories

El Ombú, 1902 (reissued as South American sketches, 1909. Am. ed., Tales of the pampas, 1916).

Unclassified Stories

* A little boy lost, 1905; Dead Man's Plack and An old thorn, 1920 (historical tales).

Autobiography

* Far away and long ago, a history of my early life, 1918.

Letters

153 letters from W. H. Hudson, 1923 (ed. by Edward Garnett. Am. ed., Letters from W. H. Hudson, 1901-1922. Also pub. as Letters from W. H. Hudson to Edward Garnett, 1925).

Society for the Protection of Birds' and other Pamphlets

Osprey, or, Egrets and aigrettes, 1891; Bird-catching, 1893; Feathered women, 1893; Lost British birds, 1894; The barn owl, a reprint of Waterton's essay, with introductory remarks, by W. H. Hudson, 1895; Letter to clergymen, ministers and others, 1895; Pipits, 1897; The trade in birds' feathers, 1898; A linnet for sixpence! 1904; A thrush that never lived, 1911; On liberating caged birds, 1914; Roff and a linnet, chain and cage, 1918; A tired traveller, 1921 (repr. from Adventures among birds); Seagulls in London, 1922; Mary's little lamb, 1929.

STUDIES

Authors

Baldwin, Stanley. On England and other addresses. 1926

Bennett

† Bibliographies of modern authors, William Henry Hudson. *In* Lond. Merc., 3 ('20): 101

Canby (2d ser.)

Conrad, Joseph. Last essays. 1926

Cunliffe (TC)

† Cutler

Ford

Galsworthy

Galsworthy (C)

Garnett

Gilbert

Goddard, Harold C. W. H. Hudson, bird-man. 1928

Gorman

Hammerton

Harper

Hewlett

Hewlett, Maurice H. Extemporary essays. 1922

Hind (MAI)

Hudson, William H. Green mansions. 1916 (pref. by John Galsworthy)

Massingham, Harold J. Untrodden ways. 1923

Modern English essays. Vol. V. 1922

Pocock

Roberts, Morley. W. H. Hudson, a portrait. 1924

Rothenstein

† Schwartz

Spicer-Simson

Squire (LL)

Swinerton

Thomas

Van Doren

Ward (TCL)

Weygandt (TT)

- † Wilson, George F. A bibliog- Williams
raphy of the writings of Woolf
W. H. Hudson. 1922

Ford Madox Hueffer. *See* Ford Madox Ford

Richard (Arthur Warren) Hughes, 1900—

Educated at Charterhouse and Oriel College, Oxford. *The sisters' tragedy* was written and produced in London while he was still an undergraduate. Bernard Shaw praised it. *A comedy of good and evil* was produced at the Abbey Theatre and the Birmingham Repertory. He has lived in Dalmatia and spent some time in Virginia and Connecticut. A cofounder of the Portmadoc Players, he is said to be "the first author in the world of wireless plays." Vice-Chairman of the Welsh National Theatre. His novel, *A high wind in Jamaica*, was awarded the Femina-Vie Heureuse Prize.

BIBLIOGRAPHY

Short Stories and Novels

A moment of time, 1926; * *A high wind in Jamaica*, 1929 (Am. ed., *The innocent voyage*); *The spider's palace and other stories*, 1931.

Poems

Gipsy-night and other poems, 1922; *Confessio juvenis*, collected poems, 1926.

Plays

* *The sisters' tragedy*, 1922; *The sisters' tragedy and three other plays*, 1924 (Am. ed., *A rabbit and a leg*, collected plays).

Miscellaneous

Richard Hughes, an omnibus, 1931 (with an autobiographical introduction).

STUDIES AND REVIEWS

Agate (1924)
Dilly Tante

Books, Apr. 28, 1929: 3;
March 13, 1932: 8
Bost. Trans., Dec. 12, 1931: 1;
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Nation and Ath., 45 ('29): 830
New Repub., 58 ('29): 312
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N. Y. Times, Dec. 6, 1931: 11
Sat. Rev., 148 ('29): 355
Sat. Rev. of Lit., 8 ('32): 673

Aldous (Leonard) Huxley, 1894-

Born at Godalming. Son of Leonard Huxley, writer, Greek scholar, and editor of *The Cornhill magazine*; grandson of Thomas Huxley; grand-nephew to Matthew Arnold. Educated at Eton and Balliol College, Oxford. Between his seventeenth and twentieth years he suffered loss of sight; wrote a novel after learning touch typing. Editorial staff, *The Athenæum*, 1919-20. Dramatic critic, *The Westminster gazette*, 1920-21. Writes in the morning, doing eight hundred or nine hundred words; most afternoons he paints in order to relax. Unable to follow a definite plan when working, lets his book develop as he goes. Philip in *Point counter point* is in part a self-portrait. Reads history, some scientific books, some novels. *Brave new world* had to be cut because of the amount of science in it. Likes to travel. Has been in United States, most recently on his return from Guatemala and Mexico, 1933. Lives in the south of France.

For critical comment, see the Novel section of the Survey.

BIBLIOGRAPHY*Poems*

The burning wheel, 1916; Jonah, 1917; The defeat of youth and other poems, 1918; Leda, 1920; * Selected poems, 1925; Arabia infelix and other poems, 1929; The cicadas and other poems, 1931.

Novels

Crome yellow, 1921; * Antic hay, 1923; * Those barren leaves, 1925; * Point counter point, 1928; * Brave new world, a novel, 1932.

Short Stories

Limbo, 1920; * Mortal coils, 1922; * Little Mexican & other stories, 1924 (Am. ed., Young Archimedes); Two or three Graces and other stories, 1926; * Brief candles, stories, 1930.

Essays

On the margin, notes and essays, 1923; Essays new and old, 1926; Proper studies, 1927; Do what you will, essays, 1929; Holy Face and other essays, 1929; The future of the past, 1930; Vulgarity in literature, digressions from a theme, 1930; Music at night and

other essays, 1931; T. H. Huxley as a man of letters, 1932; *Texts & pretexts*, an anthology with commentaries, 1932.

Plays

The world of light, a comedy in three acts, 1931.

Travel

Along the road, notes & essays of a tourist, 1925; * *Jesting Pilate*, the diary of a journey, 1926; *Beyond the Mexique bay*, 1934.

Adaptations

The discovery, a comedy in five acts, written by Mrs. Frances Sheridan, adapted for the modern stage, 1924.

Translations

Gourmont, Rémy de. *A virgin heart*, a novel, 1921.

STUDIES

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| Aldous Huxley, a collection of critical and biographical studies. 192-? (by Raymond Weaver and others) | Marble (SMN) |
| Beach | Maurois, André. <i>Private universe</i> ; trans. by H. Miles. 1932 |
| Bloomfield, Paul. <i>Imaginary worlds, or, The evolution of Utopia</i> . 1932 | Monro |
| † Casanova (2d ser.) | Muir |
| Charques | † Muir, Percy H. and Van Thal, B., comps. <i>Bibliographies of the first editions of books by Aldous Huxley and T. F. Powys</i> . 1927 |
| Collins (TLP) | Nichols |
| Cunliffe (TC) | Overton |
| † Cutler | Overton (WWC) |
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| Fehr | Scrutinies, II |
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| Hodson | Van Doren |
| Lalou | Vann, Gerald. <i>On being human</i> . St. Thomas and Mr. Aldous Huxley. 1933 (Essays in order, no. 12) |
| Linati | Vines |
| Lloyd, Roger B. <i>The undisciplined life, a study of Aldous Huxley's recent works</i> . 1931 | Ward (NT) |
| MacCarthy (C) | |

Julian (Sorell) Huxley, 1887-

Brother of Aldous Huxley (*q. v.*); son of Leonard Huxley, writer, scholar, and editor of *The Cornhill magazine*; grandson of Thomas Huxley. Educated at Eton and Balliol College, Oxford. Won the Newdigate Prize for poetry, 1908. Lecturer in Zoölogy at Oxford, 1910-12. Traveled in Germany as research associate of Rice Institute, 1912-13. Assistant Professor, Rice Institute, Houston, Texas, 1913-16. War work in England and Italy. Fellow of New College, Oxford, 1919. Senior Demonstrator in Zoölogy, Oxford, 1919. Member of Oxford University expedition to Spitsbergen, 1921. Professor of Zoölogy, King's College, London, 1925-27; honorary lecturer since. Professor of Physiology in the Royal Institution and President, National Union of Scientific Workers, 1926-29. Visited South Africa in order to advise on native education, 1929.

BIBLIOGRAPHY*Essays and Studies*

Some phenomena of regeneration in sycon, with a note on the structure of its collar-cells, 1911; The individual in the animal kingdom, 1912; Essays of a biologist, 1923; Essays in popular science, 1926; The stream of life, 1926; Animal biology, 1927 (with J. B. S. Haldane); * Religion without revelation, 1927; The science of life, 1929-31 (with H. G. Wells and G. P. Wells); Ants, 1930; Bird-watching and bird behaviour, 1930; Science, religion and human nature, delivered at Conway hall . . . on October 1, 1930, 1930; Science and religion, a symposium, 1931 (with others); * What dare I think? The challenge of modern science to human action & belief, including the Henry La Barre Jayne foundation lectures (Philadelphia) for 1931, 1931; An introduction to science, 1932-33 (with E. N. da C. Andrade; repr. as Simple science, 1934); Problems of relative growth, 1932; * A scientist among the soviets, 1932; The elements of experimental embryology, 1934 (with G. R. de Beer); If I were dictator, 1934; Scientific research and social needs, 1934 (Am. ed. Science and social needs, 1935).

Poems

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Travel

* Africa view, 1931.

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| Lond. Times, Nov. 17, 1927: | Survey, 68 ('32): 656 |

Douglas Hyde

Born in Ireland about 1860, the son of a clergyman. Educated at Trinity College, Dublin; LL. D., 1887. Interim Professor, University of New Brunswick, Canada, 1891. A leader in the Irish renaissance. Formed the Gaelic League, for the preservation of the Irish tongue, and was its president, 1893-1915. The movement begun by him has resulted in the compulsory teaching of the native language in Irish schools. President, Irish National Literary Society, 1894-95. President, Irish Texts Society. Toured America, 1906, raising eleven thousand pounds for the Gaelic League. Member of Senate, 1909-19. Professor of Modern Irish, National University of Ireland, 1909-32, and Dean of the Celtic Faculty. Senator, Irish Free State, and editor of *Lia Fáil*, 1925. Chairman, Folklore Institute of Ireland, 1930. Honorary degrees from Royal University of Ireland, University of Wales, and, in 1933, from Trinity College, Dublin. Honorary freedom of Dublin, Cork, Kilkenny, 1906; Limerick, 1909. Has collected much Irish poetry and folklore, and written in Irish. In Ireland he is known as An Craibhin Aoibhinn.

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Plays

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of the bubble, 1903? (trans. by G. G.); *Dráma breithe Chríosta*, 1903 (trans. by Lady Gregory); *An cleamhnas, dráma*, 1905; *The tinker and the fairy*, 1905 (trans. by Miss Butler); *Spreading the news, The rising of the moon*, by Lady Gregory, *The poorhouse*, by Lady Gregory and Douglas Hyde, 1906; *Maistin an Bheurla*, drama, 1913?

Studies and Translations

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Poems

Úbhla de'n chraoibh, 1900.

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Coffey, Diarmid. Douglas
Hyde, an craoibhín aoibhinn, by Diarmid O Cobhthaigh. 1917
Douglas Hyde and the revival of the Irish language. 1905
Erskine

Gregory, Isabella A., lady.
Poets and dreamers, studies and translations from the Irish. 1903
Moore (HF)
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Fortn., 76 ('01): 1050

New Statesman, 16 ('20-'21):

313

Quar. Rev., 195 ('02): 423;

215 ('11): 219

Holbrook Jackson, 1874-

Born in Liverpool. Self-educated. Has earned his living since he was fifteen. Has always hoped (but failed) to earn enough to subsidize himself as a writer. At sixteen published his first articles. His first publication, *Edward Fitzgerald and Omar Khayyám*, bound in brown wrappers and priced at six pence, went into a second edition, and is now sought as "the first separately published essay on Fitzgerald." Has almost succeeded in exterminating his single venture into verse, *The eternal now*.

Abandoned business for free-lance journalism in 1907. Joint-editor, *The New age*, with A. R. Orage (*q. v.*), 1907. Acting editor, *T. P.'s magazine*, 1911-12, and *T. P.'s weekly*, 1911-14. Editor, *T. P.'s weekly*, 1914-16. Owner and editor, *To-day*, 1917-23, which "lived for no other object than the presentation of the literary tastes of its editor." With Ralph Hodgson (*q. v.*) and the late Claude Lovat Fraser, he published the *Flying fame* series of chap-books and broadsides, containing original poems and essays, illustrated by Fraser. Is interested in the revival of good printing. Since 1917, Editorial Director, National Trade Press, Ltd. Chairman, British Colour Council, 1933-34. His recreations are reading, writing, buying books, traveling, and looking at the human comedy.

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Bernard Shaw, a monograph, 1907; Great English novelists, 1908; Platitudes in the making, precepts and advices for gentle-folk, 1911; Romance and reality, essays and studies, 1911; All manner of folk, interpretations and studies, 1912; * The eighteen nineties, a review of art and ideas at the close of the nineteenth century, 1913; Town, an essay, 1913; Southward ho! and other essays, 1914; Occasions, a volume of essays on such divers themes as laughter and cathedrals, town and profanity, gardens and bibliomania, etc., 1922; A brief survey of printing, history and practice, 1923 (with Stanley Morison); A catalogue for typophiles of books of typographical interest. Preceded by "Typophily," an essay by Holbrook Jackson, 193-?; * The anatomy of bibliomania, 1930; * The fear of books, 1932; William Caxton, an essay,

1933; Speeches in commemoration of William Morris, 1934 (with John Drinkwater and H. J. Laski).

Biography

Edward Fitzgerald and Omar Khayyám, an essay and bibliography, 1899; William Morris, craftsman-socialist, 1908.

Poems

The eternal now, quatrain sequence, 1900.

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Authors	Lond. Times, 21 ('22): 805;
Cumberland	Sept. 17, 1931: 699; Sept.
More, Paul E. Shelburne es-	15, 1932: 634
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Newton, Alfred E. End pa-	New Statesman, 19 ('22): 366
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1933	('31): 67; 4 ('32): 159
Bost. Trans., Feb. 25, 1931: 3	N. Y. Times, Jan. 14, 1923: 8;
Dial, 73 ('22): 574	July 26, 1931: 2; Oct. 25,
Lit. Dig. I. B. R., Aug. 1923:	1931: 2; Sept. 25, 1932: 2
21	Sat. Rev., 154 ('32): 132

W(illiam) W(ymark) Jacobs, 1863-

Born at Wapping, near Tower Bridge, in the dock section of London, where his father was a wharfman. Educated privately. In 1883 entered the Savings Bank Department of the Civil Service, where he remained until 1899. His first Book, *Many cargoes*, published in 1896, is still widely read. His stories deal with the problems of sailors and shore dwellers in the shipping towns. Neither the author nor his characters venture to go to sea. Jacobs spends part of the year in London, and part on a farm near Epping Forest.

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Novels and Short Stories

* Many cargoes, 1896; The skipper's wooing and The brown man's servant, 1897; Sea urchins, 1898 (Am. ed., More cargoes); A master of craft, 1900; * Light freights, 1901; At Sunwich port, 1902; The lady of the barge, 1902; Odd craft, 1903; Dialstone Lane,

1904; Captains all, 1905; Short cruises, 1907; Salthaven, 1908; Sailors' knots, 1909; Ship's company, 1911; *Night watches, 1914; The castaways, 1916; *Deep waters, 1919; Sea whispers, 1926.

Plays

The boatswain's mate, a play in one act, 1907 (with Herbert C. Sargent); The changeling, a play in one act, 1908 (with H. C. Sargent); The ghost of Jerry Bundler, 1908 (with Charles Rock); The grey parrot, 1908 (with Charles Rock); Admiral Peters, a comedy in one act, 1909 (with Horace Mills); Beauty and the barge, a farce in three acts, 1910 (with Louis N. Parker); The monkey's paw, a story in three scenes by W. W. Jacobs, dramatised by Louis N. Parker, 1910; In the library, 1913 (with H. C. Sargent); A love passage, a comedy in one act, 1913 (with P. E. Hubbard); Keeping up appearances, a farce in one act, 1919; The castaway, a farce in one act, adapted from the story of that title by W. W. Jacobs, 1924 (with Herbert C. Sargent); Establishing relations, a comedy in one act, 1925; The warming pan, a comedy in one act, 1929; A distant relative, 1930; Master mariners, a comedy in one act, 1930; Matrimonial openings, a comedy in one act, 1931; Dixon's return, a comedy in one act, 1932.

Omnibus Volumes

Snug harbour, collected stories, 1931; The nightwatchman and other longshoremen: 57 stories, 1932; Cruises and cargoes, a W. W. Jacobs' omnibus containing Many cargoes, Sea urchins, Light freights, Odd craft, Short cruises, 1934.

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| † Muir (2d ser.) | (portraits) |
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| Bookm. (Lond.), 86 ('34): | (Priestley) |
| 99-101, 138-42, 204-06 | N. Y. Times, Sept. 27, 1931: 5 |

(Margaret) Storm Jameson, 1897-

Born at Whitby, Yorkshire, where she now resides in a house containing many models of ships owned by her family in the days when Whitby was a great commercial port. Educated at private schools and Leeds University. *Modern drama in Europe* was her Master's thesis. Worked as a copy-writer in London; conducted a weekly magazine; writes dramatic criticism. Married Guy Patterson Chapman. Likes walking, dancing, collecting antique furniture, and studying ships and shipbuilding.

BIBLIOGRAPHY

Novels

The pot boils, a novel, 1919; The happy highways, 1920; The clash, 1922; Lady Susan and life, an indiscretion, 1923; The pitiful wife, 1923; Three kingdoms, 1926; * The lovely ship, 1927 (trilogy, Vol. I); Farewell to youth, 1928; * The voyage home, 1930 (trilogy, Vol. II); * A richer dust . . . , 1931 (trilogy, Vol. III); That was yesterday, 1932; The triumph of time, 1932 (The lovely ship; The voyage home; A richer dust); Company parade, 1934.

Novelettes

The single heart, 1932; A day off, 1933; * Women against men, 1933 (Delicate monster; The single heart; A day off).

Essays and Studies

* Modern drama in Europe, 1920; * The Georgian novel and Mr. Robinson, 1929; The decline of merry England, 1930.

Plays

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Autobiography

* No time like the present, 1933.

Translations

Maupassant, Guy de. Eighty-eight short stories, 1930 (trans. with Ernest Boyd).

STUDIES AND REVIEWS

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Dilly Tante
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 No. Am., 216 ('22): 570
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 Sat. Rev., 141 ('26): 376; 149
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 8 ('31): 35; 9 ('33): 676
 Spec., 131 ('23): 358; 152
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F(ryniwyd) Tennyson Jesse

Her father, a clergyman, was nephew of Tennyson. She started to paint at fifteen. Reporter for *The Times* and *The Daily mail*. Book reviewer for *The Times literary supplement* and *The English review*. Had first-hand information of the World War as a correspondent. Married H. M. Harwood, the dramatist, in 1918. Lives in France.

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Novels

The milky way, 1913; The man who stayed at home, 1915 (by Beamish Tinker, *pseud.*); Secret bread, 1917; The white riband, or, A young female's folly, 1921; Tom Fool, 1926; Moonraker, or The female pirate and her friends, 1927; The lacquer lady, 1929; A pin to see the peepshow, 1934.

Short Stories

Beggars on horseback, 1915; Many latitudes, 1928; The Solange stories, 1931.

Plays

Billeted, a comedy in three acts, 1920 (with H. M. Harwood); Anyhouse, a play in three acts, 1925; The pelican, 1926 (with

H. M. Harwood); Three one-act plays: The mask (with F. Tennyson Jesse), Honour thy father, Confederates, by H. M. Harwood, 1926; How to be healthy though married, a play in three acts, 1930 (with H. M. Harwood).

Poems

The happy bride, 1920.

Studies and Sketches

The sword of Deborah, first-hand impressions of the British women's army in France, 1919; Murder & its motives, 1924.

Translations

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27 ('26): 265; 34 ('29): 333 |
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| Lit. Dig. I. B. R., 3 ('25): 240 | 143 ('27): 204 |
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| 20 ('21): 712; 25 ('26): 354; | |
| 26 ('27): 58; Dec. 5, 1929: | |
| 1026; May 14, 1931: 386 | |

E(mily) B(eatrix) C(oursolles) Jones, 1893-

Born in England of Canadian parents, both of whom came from well-known legal families. Began to write at age of seven. Had a mixed education at English and continental schools. Edited a typescript magazine to which Mrs. G. D. H. Cole and Romer Wilson contributed. During the War, worked at Food Control, and in slack times wrote her *Quiet interior*. Assistant editor, *The Common cause*, later known as *The Woman's leader*. Went to live in Cambridge, 1919. Was the first wife of F. L. Lucas (*q. v.*). Writes with great ease, but is constantly diverted by her interests in physics, astronomy, and metaphysics, and by her reviewing for *Time and tide*, *The New statesman*, and *The Observer*.

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Novels

* Quiet interior, 1920; The singing captives, 1921; * The Wedgwood medallion, 1922; Inigo Sandys, 1924; Helen & Felicia, 1927; * Morning and cloud, 1931.

Poems

Windows, 1917 (with Christopher Johnson).

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Gould	Lond. Times, 21 ('22): 614; 26 ('27): 906
Bookm. (Lond.), 61 ('21-'22): 198	Nation, 115 ('22): 416 N. Y. Times, Nov. 20, 1921: 13; May 4, 1924: 9
Books, May 6, 1928: 14	Sat. Rev., 134 ('22): 483
Lit. Dig. I. B. R., Oct. 1923: 64	Spec., 132 ('24): 509
Lit. Rev., 3 ('22-'23): 43, 531	

Henry Arthur Jones, 1851-1929

Born at Grandborough, Buckinghamshire, the son of a tenant farmer of Welsh ancestry. Educated at Winslow. Thrown on his own resources at thirteen. Entered a commercial house, and became a commercial traveler. Saw his first play in London at eighteen, and decided to become a playwright. His first play, *It's only round the corner*, was produced at Exeter in 1879. He made his London debut as a playwright in 1879 with *A clerical error*. Three years later, *The silver king*, a melodrama which had a London run of more than a year, made him financially independent. *Saints and sinners*, an attack on religious sedition, ran two hundred nights. *The crusaders*, designed by William Morris and produced by Jones, was a failure, and *Michael and his lost angel*, regarded by the author as his masterpiece, was withdrawn after eleven performances. He wrote eighty-three plays, of which fifty-eight were staged; many of his plays were privately printed at Ilfracombe by John Tait, and at the Chiswick Press. Awarded an honorary M. A. by Harvard, 1907. His favorite recreation was "hunting sedition." Died January 7, 1929.

For critical comment, see the Drama section of the Survey.

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Plays

The wedding guest, a dramatic fragment, 18—?; Elopement, a comedy in two acts, 1879?; Harmony, a domestic drama in one act, 1879; Hearts of oak, a domestic drama in two acts, 1879 (rewritten as Honour bright); An old master, a comedy in one act, 1880; A bed of roses, a comedy in one act, 1882; Sweet Will, a comedy in one act, 1887; Breaking a butterfly, a play in three acts, 1890? (with Henry Hernan); Saints and sinners, a new and original drama of modern English middle-class life, in five acts, 1891; The crusaders, an original comedy of modern London life, 1893; The deacon, a comedy-sketch in two acts, 1893; The tempter, a tragedy in verse in four acts, 1893; The case of rebellious Susan, a comedy in three acts, 1894; Judah, an original play in three acts, 1894; The masqueraders, a play in four acts, 1894; * Michael and his lost angel, a play in five acts, 1895; The triumph of the Philistines and how Mr. Jorgan preserved the morals of Market Pewbury under very trying circumstances, a comedy in three acts, 1895; The rogue's comedy, a play in three acts, 1896; * The liars, an original comedy in four acts, 1897; The physician, an original play in four acts, 1897; The goal, a dramatic fragment, 1898; Grace Mary, a play, 1898; The manoeuvres of Jane, an original comedy in four acts, 1898; Carnac Sahib, an original play in four acts, 1899; The lackey's carnival, a comedy, 1900; * Mrs. Dane's defence, 1900; Chance, the idol, a play, 1902; The princess's nose, a comedy, 1902; Whitewashing Julia, 1903; The chevaleer, 1904; Joseph entangled, a comedy, 1904; A clerical error, a comedy in one act, 1906; The heroic Stubbs, a comedy of a man with an ideal, in four acts, 1906; The hypocrites, 1906; The dancing girl, a drama in four acts, 1907; The Galilean's victory, tragi-comedy of religious life in England in four acts, 1907; The middleman, a play in four acts, 1907; * The silver king, a drama in five acts, 1907 (with Henry Herman); Dolly reforming herself, a comedy in four acts, 1908; The knife, 1909; Fall in, rookies! A play, 1910; We can't be as bad as all that! A play of English society in three acts, 1910; The divine gift, a play in three acts, 1913; * Mary goes first, a comedy in three acts and an epilogue, 1913; The lie, a play in four acts, 1915; The theatre of ideas, a burlesque allegory, and three one-act plays: The goal, Her tongue, Grace Mary, 1915; The pacifists, a parable in a farce in three acts. Showing how cer-

tain citizens of Market Pewbury acted up the exalted principle of peace at any price, and how the town fared in consequence, 1917; Representative plays, 1926 (ed. by Clayton Hamilton).

Essays and Studies

* The renascence of the English drama, essays, lectures, and fragments relating to the modern English stage, written and delivered in the years 1883-94, 1895; Founding a national theatre, 1902; A plain English answer to certain criticisms and personalities in the "Times," 1903; The corner stones of modern drama, a lecture delivered at Harvard Univ., Oct. 31, 1906, 1906; On reading modern plays, 1906; Literature and the modern drama, a lecture, 1907; The censorship muddle and a way out of it, a letter addressed to the Right Hon. Herbert Samuel, 1909; The aims and duties of a national theatre, a lecture delivered in Earl Hall, Columbia University, Jan. 26, 1911, 1911; The foundations of a national drama, a collection of lectures, essays and speeches, delivered and written in the years 1896-1912 (revised and corrected, with additions), 1913; Municipal and repertory theatres, 1913; Shakespeare and Germany, 1916; Labour and Lloyd George at the election, 1918; Last words on the drama, 1919; Patriotism and popular education . . . the whole discourse being in the form of a letter addressed to the Right Hon. H. A. L. Fisher, president of the Board of education, 1919; * My dear Wells, a manual for the haters of England, being a series of letters upon bolshevism, collectivism, internationalism, and the distribution of wealth addressed to Mr. H. G. Wells, 1921; What is capital? . . . , 1925; * The shadow of Henry Irving, 1931.

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Cordell, Richard A. Henry	letters of Henry Arthur
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ern drama. 1932	Taking the curtain call)
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Teichmann, Hans.	Henry Williams
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James (Augustine Aloysius) Joyce, 1882-

Born in Dublin. Educated, for the priesthood, at the Jesuit Clongowes Wood College; Belvedere College; Royal University, Dublin. Learned Norwegian in order to read Ibsen in the original; wrote on him at seventeen. At twenty-two, wrote and left a blasphemous broadside at leading Dublin citizens' doorsteps before leaving Ireland; has been back but twice. Studied medicine in Paris. Decided to become a professional singer. Taught languages at Trieste and in Switzerland for more than ten years. Lived in Zurich during the War; afterwards moved to Paris, where he now resides. Is averse to aggressiveness, violence, and publicity. Fond of music. Nearly blind through illness and overwork, he reads with a magnifying glass. Revises his manuscript many times. Parts of *Ulysses*, later banned in Great Britain and the United States, appeared in *The Little review*. Parts of *Work in progress* have appeared in *transition*. *Dubliners* was to have been published in 1907, but references to Edward VII caused the book's suppression for seven years.

For critical comment, see the Novel section of the Survey.

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* A portrait of the artist as a young man, 1916; * *Ulysses*, 1922.

Poems

* Chamber music, 1907; * *Pomes penyeach*, 1927.

Short Stories

* *Dubliners*, 1914 (first printed 1912).

Plays

Exiles, a play in three acts, 1918.

Essays

The day of the rabblement, 1901 (with Francis Sheehy-Skeffington); Ibsen's new drama, 1930; James Clarence Mangan <from St. Stephen's, Dublin, May, 1902>, 1930.

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| Curtius, Ernst R. James Joyce | Huddleston, Sisley. Articles |
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| 1932 | western man. 1927 |
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Pound, Ezra L. Instigations.	West
1920	Wickham
† Quinn	Wilson
Rosenfeld	

Sheila Kaye-Smith 1889?

Born at St. Leonard's-on-Sea. Father, member of the Royal College of Surgeons. In 1924 married the Reverend Theodore Penrose Fry, heir of Sir John Fry, 2d Bt. She and her husband entered the Roman Catholic Church, 1929. *The tramping Methodist*, her first novel, was published in 1908 when she was about twenty. She visited the United States in 1935.

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Novels

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Short Stories

* Joanna Godden married and other stories, 1926; A wedding morn, 1928.

Poems

Willow's forge and other poems, 1914; Saints in Sussex, 1923 (another ed., 1926); Songs late and early, 1931.

Essays and Studies

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Plays

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Margaret Kennedy, 1896-

Born in London. Later moved to Kent, and to Cornwall where she has spent much of her life. Father a barrister. She was educated at Cheltenham, and Somerville College, Oxford, where she took a degree in history. In 1925 married David Davies, barrister. As a child enjoyed composing; but until 1923 destroyed the fiction

she wrote, waiting to reach a certain standard. Her first published book, *A century of revolution*, found favor as a school history text. She enjoys music; while at Somerville she sang in the Oxford Bach Choir. *The constant nymph* was her first popular success. Lives in London.

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Rudyard Kipling, 1865-1936

Born in Bombay. Father, an artist, was curator of the Lahore Museum; mother was sister-in-law to Burne-Jones and Edward Poynter, and aunt to Stanley Baldwin. Kipling lived in India as

a child (*cf.* autobiographical matter in *Kim*). Educated, United Services College, Westward Ho! (the scene of *Stalky and co.*). On his return to India, when seventeen, became assistant editor of the Lahore *Civil and military gazette*. Published *Departmental ditties* when twenty-one. Between 1887 and 1889, traveled through India, China, Japan, and America. Married an American in 1892 and lived in Brattleboro, Vermont, for several years. Returned to England. First Englishman to receive Nobel Prize for Literature, 1907. Rector, University of St. Andrews, 1922-25. Gold Medal of Royal Society of Literature, 1926. Honorary Fellow, Magdalene College, Cambridge, since 1932. Foreign Associate, Académie des Sciences Morales et Politiques, 1933; the third person to be so honored, the others being King Albert of Belgium and Cardinal Mercier. *The Smith administration*, 1891, auctioned in 1927, brought fourteen thousand dollars, the highest price ever paid for a living author's work. In the same year the Kipling society was founded; among its aims is "To do honour to, and to extend the influence of the most patriotic, virile and imaginative of writers, who upholds the ideals of the English-speaking world." Died on January 18, 1936.

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E. V. L. See E(dward) V(errall) Lucas

James Laver, 1899-

Born in Liverpool, of English, Welsh, and Irish ancestry. The men of his father's family were captains of coastwise vessels. Home atmosphere, one of puritanical piety. He and his sister spent the evenings reading. They also lived for a time with aged female relatives, who kept a bowler hat in the hall to alarm prospective thieves. Feels that his imagination had a feminine cast until he entered school. At twelve, won a scholarship in the Liverpool Institute. Served in the War. A wealthy Liverpool shipowner made it possible for him to attend New College, Oxford, where he won the Newdigate Prize with his poem, *Cervantes*, in 1921. Spent 1921-22 at Oxford, studying eighteenth-century Evangelical writers. Assistant Keeper of the Print Room, Victorian and Albert Museum, since 1922. Director of Art Studies at the Working Men's College in Camden Town, a post held previously by Ruskin, Burne-Jones, and Rossetti. Is tremendously interested in the theater. Married the actress, Veronica Turleigh.

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D(avid) H(erbert) Lawrence, 1885-1930

Born at Eastwood, Nottinghamshire, a small colliery town. Father, a miner; mother, a dominating and cultivated woman. *Sons and lovers* gives a vivid picture of Lawrence's boyhood and young manhood. Obtained a scholarship in the Nottingham High School. At sixteen, became a clerk; then, a teacher in an elementary school, studying with the headmaster outside teaching hours. At nineteen, won a scholarship, which the want of twenty pounds prevented his using. From twenty-one to twenty-three, studied at Nottingham Day Training College. In 1909, urged by the original of Miriam in *Sons and lovers*, he submitted some poems to *The English review*. Its editor, Ford M. Ford (*q. v.*) printed five of them. Taught for five years at Croydon. Ford and Edward Garnett (*q. v.*) found a publisher for *The white peacock*, 1911. Married Baroness Frieda von Richtofen in 1914. Rejected for war service because of his tubercular condition. Left England in 1919; traveled in Australia, Mexico, Sicily, and Sardinia; lived in Italy, southwestern United States, and Mexico. *The lost girl* received the James Tait Black Prize, 1920. *The rainbow* and *Women in love* were both suppressed for a time, and an exhibition of his paintings in London in 1929 was raided by the police, who confiscated several of his pictures. Died at Vence, near Nice on March 2, 1930.

Mark Rampion in Aldous Huxley's *Point counter point* is supposed to be a portrait of Lawrence. He also appears in fictitious guise in Kay Boyle's short story, "Rest cure," and in Osbert Sitwell's

Miracle on Sinai. Serious conflicts have arisen among Lawrence's many biographers.

For critical comment, see the Novel section of the Survey.

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Plays

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T(homas) E(dward) Lawrence, 1888-1935

Born at Tremadoc, Wales, of a Leicestershire family. Childhood partly spent in Scotland, France, and the Isle of Man. Educated

at Oxford High School and Jesus and Magdalen Colleges, Oxford. Made a collection of brass-rubbings when thirteen. In 1910 went to Syria alone and on foot to study Crusaders' castles. 1911-14, British Museum excavation at Carchemish. Won Arab confidence in their revolt against Turkey in 1915; united their tribes into an effective force. Turks offered a hundred thousand pounds for him, dead or alive. Promoted to field rank, British Army, and given French and British decorations which he refused. Arab representative, Peace Conference, 1919, working to assist Arabs in keeping what they had won. Disappointed, he withdrew, and began to write the narrative of his adventures. In the same year he was elected a Research Fellow, All Souls College, Oxford. Advisor on Arabian Affairs, Colonial Office, 1921-22; aided King Feisal of Iraq to his throne. Left government service; entered air force and later tank corps under the assumed name of Ross, as a private. In 1927 changed his name from Lawrence to Shaw. When *Seven pillars of wisdom* was two-thirds written, the manuscript was lost; he did the rewriting in three months, during 1919; turned out thirty-four thousand words at one sitting. The book was printed on a newspaper press in Oxford shortly afterwards; in 1926 it was published by subscription in an elaborate edition. Aided by two others, he made the abridgment, *Revolt in the desert*, in two nights, in order to pay the debt incurred by the privately published original. He died on May 19, 1935, from injuries received in a motorcycle accident. He left a manuscript entitled *The mint*, recording his life in the Royal Air Force, with instructions that it should not be published before 1950.

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Stephen (Butler) Leacock, 1869-

Born at Swanmoor, Hampshire. Was taken to Canada at the age of six. Educated at Upper Canada College, the University of Toronto, and the University of Chicago, from which he holds a Ph. D. degree. Taught at Upper Canada College, 1891-99; at the University of Chicago, 1899-1903. In 1903, joined the staff of McGill University. Toured the Empire, 1907-08, lecturing under the auspices of the Cecil Rhodes trust. In 1908, became

Professor of Political Economy at McGill, and is now Head of the department. Fellow of the Royal Society of Canada.

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Plays

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F(rank) R(aymond) Leavis, 1895-

Born at Cambridge. Educated in Perse Grammar School and Emmanuel College, Cambridge. B. A., 1921; Ph. D., 1924. Director of English Studies, Downing College, Cambridge.

"The interests that absorb all my time and energy," he writes, "are represented by *Scrutiny*, a quarterly review of which I was a founder and am now Editor. *Scrutiny* associates a campaign for standards in literary criticism with a movement in education,

and stands for a conception of the importance of literature and the literary tradition that involves a special kind of concern with the problems of contemporary civilization." His work is carried on in connection with his wife, Q. D. Leavis, late Research Fellow of Girton College, and author of *Fiction and the reading public*.

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Vernon Lee, *pseud.*, 1856-1935

Violet Paget was born in France of English parents. Has made her home in Florence. Her special interests are art and aesthetics. Has been influenced by Walter Pater, but is an independent investigator of the psychology of aesthetic experience. A sympathetic interpreter of the earlier periods of Italian culture. *Gospels of anarchy* and *Vital lies* express her views on social problems; her belief in pacifism is voiced in *Satan the waster*. Durham University conferred on her the degree of Honorary D. Litt. in 1924. Died on February 13, 1935.

For critical comment, see the Criticism section of the Survey.

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other essays, 1897; *The child in the Vatican*, 1900 (repr. from Belcaro); *Chapelmaster Kreisler*, a study of musical romanticists, 1901 (repr. from Belcaro); *In Umbria*, a study of artistic personality, 1901 (repr. from Belcaro); *Hortus vitae*, essays on the gardening of life, 1903; *Gospels of anarchy and other contemporary studies*, 1908; *Laurus nobilis*, chapters on art and life, 1909; * *Beauty & ugliness and other studies in psychological aesthetics*, 1912 (with C. Anstruther-Thomson); * *Vital lies*, studies of some varieties of recent obscurantism, 1912; *The beautiful*, an introduction to psychological aesthetics, 1913; *Peace with honour*, controversial notes on the settlement, 1915; * *The handling of words and other studies in literary psychology*, 1923; *Proteus, or, The future of intelligence*, 1925; *The poet's eye*, 1926; *Music and its lovers*, an empirical study of emotional and imaginative responses to music, 1932.

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Description and Travel

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758 | Spec., 130 ('23): 671 |

Rosamond Lehmann

Her father was Rudolph Chambers Lehmann, an editor of *Punch* and a famous oarsman; her mother, related to Owen Davis, the American playwright. Began writing verse at age of six; has been influenced by de la Mare; prefers verse to prose but does not publish it. Her first husband was Leslie Runciman; her second, the artist, Wogan Philipps, son of Sir Laurence Philipps and nephew to Lords Kysant and St. Davids.

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Letters

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C. Lenanton. *See* Carola Oman

(John Randolph) Shane Leslie, 1885-

Born in London, the son and heir to Sir John Leslie, 2d Bt. Educated at Eton; University of Paris; King's College, Cambridge. Visited Tolstoy in Russia, 1907. Entered the Roman Catholic Church, 1908. Contested Derry as Nationalist, 1910. Both his mother and wife, whom he married in 1912, were Americans. Worked for a time among the Irish poor and was interested in the Celtic revival. Editor of *The Dublin review*, 1916-25. Privy Chamberlain of Sword and Cape to the Pope since 1921. Resides in London, and at Castle Lesley, Glaslough, Ireland. In 1934, visited America as holder of the Rosenbach Fellowship in Bibliography at the University of Pennsylvania; in 1935 taught at Notre Dame University, Indiana. *The end of the chapter* was withdrawn and revised as a result of a lawsuit brought by Sir Thomas Lipton. *The Cantab* was also withdrawn because of protests at the representation of life at Cambridge.

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Studies

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Biography

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Plays

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Miscellaneous

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Translations

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24, 1928: 7

C. Day Lewis. *See* C(ecil) Day-Lewis**(Percy) Wyndham Lewis, 1886-**

Born in Maine. At fifteen attended the Slade School of Art. Went to Paris; studied philosophy under Bergson, Collège de France. In 1911 *The English review* accepted some of his stories. Exhibited his painting, which he believes has heightened the visual quality in his writing, in London, 1914. Acclaimed the leader of the Vorticist school by Ezra Pound, with whom he edited a short-lived journal of art and literature, *Blast*. Served in Royal Artillery during the World War. Started *The Tyro*, and in 1927, *The Enemy*. Believes romanticism is decadence, that his own method tends toward the objective, scientific, classical. Writes his pamphlets nearly as rapidly as talk; fiction more slowly. Intends to surround the novels he writes with defensive pamphlets. *The apes of God*, satirizing a number of English literary figures, was written mainly "with the eye."

For critical comment, see the Background section of the Survey.

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Short Stories

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Poems

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Travel

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Miscellaneous

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| Orage | Lit. Rev., Apr. 16, 1927: 1 |
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| Vines | Nation, 107 ('18): 176; 123 ('26): 299; 124 ('27): 446; 125 ('27): sup. 643; 134 ('32): 518 |
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1928: 2; Dec. 2, 1928: 52;
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Sat. Rev. of Lit., 4 ('28): 700;
5 ('28): 181

Frederick Lonsdale, 1881-

Born at Jersey, Channel Islands. He was formerly a private in the South Lancashire regiment and an A. B. seaman. His recreations are golf, tennis, and motoring.

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Plays

* Aren't we all, a comedy, 1924; * The last of Mrs. Cheyney, a comedy in three acts, 1925; Spring cleaning, 1925; The high road, 1927; On approval, a comedy, 1927; * Canaries sometimes sing, a comedy in three acts, 1929; The street singer, 1929; The fake, a play in three acts, 1931.

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Percy Lubbock, 1879-

Brought up at Earlham, the ancestral estate described in the book of that title. Educated at Eton. A close friend of Henry James, and the editor of his letters. In 1926, married Lady Sybil, daughter of the fifth Earl of Desart. Lives in the Villa Medici at Fiesole. *Earlham* was awarded the James Tait Black Prize for biography in 1922; *Roman pictures* received the Femina-Vie Heureuse Prize in 1924.

For critical comment, see the Biographical section of the Survey.

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Critical Studies

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| Nation, 117 ('23): 668 | 903 |
| New Crit., 4 ('26): 378 | Yale Rev. n. s., 12 ('22): 181 |

E(dward) V(errall) Lucas, 1868-1938

Born at Brighton. Educated at University College, London. Worked on a Sussex newspaper; then on *The Globe*, London. Became assistant editor of *Punch*. Collaborated with Charles L. Graves on *Wisdom while you wait* and other books. Acted as a

reader for the publishers, Methuen & Co., and in 1925 was made chairman. He enjoys art and travel. Member of the Royal Commission on Historical Monuments since 1928. Companion of Honour, 1932. A member of the Crown Lands advisory committee, 1933. Honorary LL. D., St. Andrews. Died on June 26, 1938.

For critical comment, see the Essay section of the Survey.

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Essays and Sketches

Willow & leather, a book of praise, 1898; Fireside and sunshine, 1906; Character and comedy, 1907; Good company, a rally of men, 1909; One day and another, 1909; Old lamps for new, 1911; Loiterer's harvest, a book of essays, 1913; In gentlest Germany, by Hun Svedend, translated from the Svengalese, 1915; Cloud and silver, 1916; A Boswell of Baghdad, with diversions, 1917; His fatal beauty, 1917; 'Twixt eagle and dove, 1918; Mixed vintages, a blend of essays old and new, 1919; The phantom journal and other essays and diversions, 1919; Adventures and enthusiasms, 1920; Urbanities, essays new and old, 1921; Giving and receiving, essays and fantasies, 1922; You know what people are, 1922; Luck of the year, essays, fantasies and stories, 1923; Encounters and diversions, 1924; Events and embroideries, 1926; A fronded isle and other essays, 1927; A rover I would be, essays and fantasies, 1928; If dogs could write, a second canine miscellany, 1929; Turning things over, essays and fantasies, 1929; Great Italian artists and the world, 1930 (repr. from *A wanderer in Florence*); Traveller's luck, essays and fantasies, 1930; Visibility good, essays and excursions, 1931; At the sign of the Dove, 1932; The day of the dog, 1932; Lemon verbena and other essays, 1932; Saunterer's rewards, 1933; At the shrine of St. Charles, stray papers on Lamb brought together for the centenary of his death in 1834, 1934.

Novels

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Plays

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Poems

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Children's Books

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Biography and Studies

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Description and Travel

Highways and byways in Sussex, 1904; A wanderer in Holland, 1905; A wanderer in London, 1906; A wanderer in Paris, 1909; A wanderer in Florence, 1912; A wanderer in Venice, 1914; London revisited, 1916 (also pub. as More wanderings in London); Roving east and roving west, 1921; Introducing London, 1925; Zigzags in

France and various essays, 1925 (Am. ed., *Wanderings and diversions*, 1926); London, 1926 (*A wanderer in London*; London revisited); *A wanderer in Rome*, 1926; *Introducing Paris*, 1928; *French leaves*, 1931; *English leaves*, 1933.

Selections

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Reminiscences

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| Books, Dec. 30, 1928: 2; | ('22): 501; 130 ('23): 6; |
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F(rank) L(aurence) Lucas, 1894-

Born at Hipperholme, Yorkshire. Educated at Rugby and Trinity College, Cambridge. Won the Brown Medal and the Chancellor's Medal, 1920. Fellow of King's College, Cambridge, 1920. Student at the British School at Athens, 1921. University lecturer in English. His first wife was E. B. C. Jones, the novelist (*q. v.*). His second wife was Prudence Wilkinson.

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Critical Studies

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Poems

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Plays

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Travel

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Robert Lynd, 1879-

Born in Belfast, the son of a clergyman. Educated at the Royal Academical Institution, Belfast, and Queen's College, Belfast. Literary editor of *The News chronicle*, and middle-writer on *The New statesman*. Publishes a weekly essay in *The New statesman* under the pseudonym, "Y. Y." Is the husband of the writer, Sylvia Lynd.

For critical comment, see the Essay section of the Survey.

BIBLIOGRAPHY

Essays and Sketches

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| Priestley | New Repub., 28 ('21): 27 |
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| Lond. Times, 19 ('20): 770; 21 | ('32): 770 |
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Rose Macaulay

Father was a lecturer in English Literature at Cambridge. Brought up in Italy, where her mother's health compelled their living. Speaks glowingly of childhood there. Studied at home, learning, among other subjects, Latin, Italian, mathematics. Six months in a local convent school. Read, with no restrictions; wrote verse and stories. Later moved to England; attended school; lived in a university town. *Dangerous ages* was awarded the Femina-Vie Heureuse Prize in 1922. She is unmarried. A member of the Bloomsbury group.

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5 ('28): 909; 9 ('32): 205
Spec., 124 ('20): 833; 127
('21): 83; 131 ('23): 760

Desmond MacCarthy, 1878-

Educated at Eton and Trinity College, Cambridge. Fellow of the Royal Society of Literature. Has reviewed drama in *The New statesman*; is a weekly contributor to *The Sunday times*. Editor of *Life and letters* (with Hamish Miles). Lives in Chelsea. His daughter, Rachel, is the wife of Lord David Cecil (*q. v.*). The University of Aberdeen conferred an LL. D. degree on him in 1932.

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Studies

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| Feb. 18, 1932: 108 | Spec., 131 ('23): 56; 149 ('32): |
| Nation, 134 ('32): 603 | 125 |
| New Statesman, 11 ('18): 196 | |
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| ('31): 718; 4 ('32): 45 | |

Charles McEvoy, 1879-1929

Born in London. Educated at Elgin House. Originally an ordnance engineer, but joined the staff of *The Echo*. Built the Aldbourne Village Theatre, 1910. A practitioner of the realistic drama.

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Plays

David Ballard, a play in three acts, 1908; Gentlemen of the road, a play in one act, 1908; His helpmate, a play in one act, 1908; Lucifer, a play in one act, 1908; When the devil was ill, a play in four acts, 1908; All that matters, a play in four acts, 1911; The likes of her, a play in three acts, 1923; The Three Barrows, a play in four acts, 1924.

Novels

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Short Stories

The paper wedding, 1921.

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| Morgan | New Statesman, 21 ('23): 570 |

Arthur Machen, 1863-

Born in Gwent, the son of a Welsh clergyman. At seventeen, just after he left school, wrote *Eleusinia*, by a former member of H. C. S. (Hereford Cathedral School). At 20, went to London. Worked for a month in an educational publishing house. Tutored

a group of small children. Read widely. In 1884, was asked to translate *The Heptameron*. Was deeply interested in Rabelais. *The chronicle of Clemendy* was written under the influence of Rabelais and Balzac's *Contes drolatiques*. Became an actor at thirty-nine. On the staff of *The London evening news* in 1912.

For critical comment, see the Novel and Criticism sections of the Survey.

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The secret glory, 1922.

Autobiography

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Letters

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Miscellaneous

The grande trouvaille, a legend of Pentonville [n. d.]; A chapter from the book called The ingenious gentleman Don Quijote de la Mancha which by some mischance has not till now been printed, 1887; Ornaments in jade, 1924; Tom o'Bedlam and his song, 1930.

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(Edward Montagu) Compton Mackenzie, 1883-

Born at West Hartlepool. Father, the actor, Edward Compton; mother an American; sister, the actress, Fay Compton; uncle, the novelist, C. G. Compton. Educated at St. Paul's School and Magdalen College, Oxford. At nineteen and a half edited *The Oxford point of view*; served as business manager, Oxford Dramatic Society. Associated with Pellissier of the Follies in the production of revues. Entered Roman Catholic Church, 1914. During the World War served in the Dardanelles expedition, 1915; invalided. Military Control Officer, Athens, 1916. Director, Ægean Intelligence Service, 1917. Chevalier, Legion of Honor. Officer, Order of the British Empire, 1919. Greek Order of the Redeemer, and the Serbian White Eagle, 4th Class. Lord Rector, Glasgow University, 1931-34; Honorary LL. D., 1932. Editor, *The Gramophone*. Literary editor, *The Daily mail* since 1931. Has lived at Capri, on the Channel Isle of Jethou, and in Inverness-Shire. *Greek memories* was withdrawn in 1932, because of its indiscreet revelations of wartime activities. Cf. the satire on official red-tape in *Water on the brain*, 1933.

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altar steps, 1922; The parson's progress, 1923 (seq. to The altar steps); The heavenly ladder, 1924; The old men of the sea, 1924; Coral, a sequel to "Carnival," 1925; Fairy gold, 1926; The life and adventures of Sylvia Scarlett, 1927 (complete ed.); Rogues and vagabonds, 1927; Vestal fire, 1927; Extraordinary women, theme and variations, 1928; Extremes meet, 1928; The three couriers, 1929; April fools, a farce of manners, 1930; Buttercups and daisies, 1931 (Am. ed., For sale); * Our street, 1931; * Water on the brain, 1933; The darkening green, 1934.

Children's Books

Kensington rhymes, 1912; Santa Claus in summer, 1924; Mabel in Queer street, 1927; The unpleasant visitors, 1928 (with Posset's toby jug, by M. Marlowe); The adventures of two chairs, 1929; The enchanted blanket, 1930; Told, 1930; The conceited doll, 1931; The fairy in the window box, 1932; The dining-room battle, 1933; The enchanted island, 1934.

Plays

The lost cause, a Jacobite play, 1933.

Poems

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Short Stories

Gramophone nights, 1923 (with Archibald Marshall); The seven ages of woman, 1923.

Essays and Studies

Unconsidered trifles, 1932; * Literature in my time, 1933; Reaped and bound, 1933; Marathon and Salamis, 1934.

War Memoirs

Gallipoli memories, 1929; First Athenian memories, 1931; * Greek memories, 1932.

Biography

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Archibald (M'Kellar) MacMechan, 1862-1933

Father a clergyman. Educated at Hamilton Collegiate Institute and University of Toronto, where he was graduated with honors. Fellow in German, Johns Hopkins University, 1887; Ph. D., 1889. George Munro Professor of English, Dalhousie College, Halifax, 1889-1931. President, Nova Scotia Historical Society, 1907-09. Fellow, Royal Society of Canada, 1916. Honorary LL. D., Toronto, 1920. Reviewed for *The Standard*, Montreal, and gave summer courses in several leading universities of the United States. Lived in Halifax, Nova Scotia. Died on August 7, 1933.

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Essays and Studies

The relation of Hans Sachs to the Decameron, as shown in an examination of the thirteen Shrovetide plays drawn from that source, 1889; The life of a little college and other papers, 1914; The winning of popular government, a chronicle of the union of 1841, 1916; Head-waters of Canadian literature, 1924; Red snow on Grand Pré, 1931.

Short Stories

The porter of Bagdad and other fantasies, 1901; Sagas of the sea, 1923; Old province tales, 1924; There go the ships, 1927.

Pamphlets

The best sea story ever written, 1899; The orchards of Ultima Thule, 1919?; Three sea songs, 1919?; The log of a Halifax privateer, 1920; The Nova-Scotia-ness of Nova Scotia, 1921; Samuel Cunard, 1929; Mary Crowell, 1930; Nova Scotia privateers, 1930.

Poems

Late harvest, 1934.

Description and Travel

The book of Ultima Thule, 1927.

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Charles Walden Kirkpatrick MacMullan. See **C(harles) K(irkpatrick) Munro**

Katherine Mansfield, *pseud.* (**Kathleen Beauchamp**), 1888-1923

Born in New Zealand, where she spent most of her girlhood. Father, Sir Harold Beauchamp, the banker. Began to write at eight or earlier. Her first writings were published in the magazine of Wellington Girls' College. At a school which she attended later, she edited and wrote out a manuscript magazine. From 1902-05, studied at Queen's College, London. On her return to New Zealand, contributed a series of articles to *The Native companion*. Adopted her pseudonym at this time. After an unhappy

stay at Wellington, was given an inadequate allowance by her father, and permitted to return to London in 1908. An unhappy marriage was quickly terminated. A. R. Orage (*q. v.*) published her work in *The New age*, 1909-11. From 1911-15, reviewed novels for *The Westminster gazette*. Was associated with J. Middleton Murry (*q. v.*) on a literary review called *Rhythm*. Married him in 1913. With him and D. H. Lawrence (*q. v.*), founded *Signature*, 1916, to which she contributed under the pseudonym, Matilda Berry. Worked feverishly, and, with relentless self-criticism, destroyed constantly. Was extremely sensitive to the opinions of others. Bliss won the Femina-Vie Heureuse Prize, 1921. Wrote *The garden party and other stories* in a little more than six months. Contributed to *The Athenæum* under Murry's editorship. Traveled restlessly from place to place in search of good health. Wrote nothing in the last half year of her life; was awaiting a renewal of vision. At Fontainebleau, whither she had gone to study the way of life prescribed by Gurdieff, she died on January 9, 1923, and was buried nearby at Avon.

For critical comment on her work, see the Short Story section of the Survey.

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Short Stories

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Poems

Poems, 1923.

Autobiography and Letters

* *Journal of Katherine Mansfield*, 1927 (ed. by J. Middleton Murry); * *The letters of Katherine Mansfield*, 1928 (ed. by J. Middleton Murry).

Book Reviews

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J. Marjoram, *pseud.* See R(alph) H(ale) Mottram

John Masefield, 1878-

Born at Ledbury, Herefordshire, the son of a lawyer. His parents dying while he was still a boy, he was indentured to a merchant ship at fourteen and spent an adventurous youth at

sea. In America, 1895-97, earned his living at odd jobs. Reading Chaucer's *The parliament of fowls* at this period, he became interested in and endeavored to write poetry. Returned to England, 1897. Met Synge and William Butler Yeats. His first notable success was *The everlasting mercy*, 1911. Awarded the Polignac Prize for Poetry, 1912. Elected member of the Academic Committee of the Royal Society of Literature, 1913. Served with Red Cross during World War. Honorary D. Litt., Oxon., 1922. Poet Laureate from 1930, succeeding Robert Bridges (*q. v.*). Appointed chairman of the committee acting on the awards of the King's medals for poetry in 1933. The Order of Merit was bestowed upon him, 1935. Lives near Oxford. Has lectured in America.

For critical comment, see the Poetry section of the Survey.

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Poems

* Salt-water ballads, 1902; Ballads, 1903; Ballads and poems, 1910; * The everlasting mercy, 1911; The story of a round-house and other poems, 1912; * The widow in the Bye street, 1912 (Am. ed., The everlasting mercy and The widow in the Bye street); The daffodil fields, 1913; * Dauber, a poem, 1913; Philip the king and other poems, 1914; Good Friday, a dramatic poem, 1915; Good Friday and other poems, 1916; Sonnets, 1916 (from Good Friday and other poems); Sonnets and poems, 1916 (from Good Friday and other poems); The cold Cotswolds, 1917; * Lollington Downs and other poems, 1917; Rosas, 1918; * Reynard the fox, or, The Ghost Heath run, 1919; Animula, 1920; Enslaved and other poems, 1920; Right Royal, 1920; King Cole, 1921; The dream, 1922; Selected poems, 1922; The collected poems of John Masefield, 1923 (new and enlarged ed., 1932); King Cole and other poems, 1923; Sonnets of good cheer to the Lena Ashwell players, from their well-wisher John Masefield, 1926; Midsummer night and other tales in verse, 1928; South and East, 1929; * The Wanderer of Liverpool, 1930; Minnie Maylow's story and other tales and scenes, 1931; A tale of Troy, 1932.

Plays

* The tragedy of Nan and other plays, 1909 (The tragedy of Nan; The Campden wonder; Mrs. Harrison); * The tragedy of Pompey the Great, 1910; The faithful, a tragedy in three acts, 1915; The locked chest, The sweeps of ninety-eight, two plays in

prose, 1916; Melloney Holtspur, 1922; A king's daughter, a tragedy in verse, 1923; The trial of Jesus, 1925; Tristan and Isolt, a play in verse, 1927; * The coming of Christ, 1928; Easter, a play for singers, 1929; End and beginning, 1933.

Novels

Captain Margaret, a romance, 1908; Multitude and solitude, 1909; The street of to-day, 1911; Sard Harker, a novel, 1924; Odtaa, a novel, 1926; The midnight folk, a novel, 1927; The hawbucks, 1929; * The bird of dawning, 1933; The taking of the Gry, 1934.

Short Stories

A mainsail haul, 1905 (2d ed., rev. and enlarged, 1913); A tarpaulin muster, 1907.

Boys' Books

A book of discoveries, 1910; Lost endeavour, 1910; Martin Hyde, the duke's messenger, 1910; Jim Davis, 1911 (also pub. as The captive of the smugglers, 1918).

Essays and Studies

Sea life in Nelson's time, 1905; On the Spanish Main, or, Some English forays on the Isthmus of Darien, with a description of the buccaneers and a short account of old-time ships and sailors, 1906; My faith in woman suffrage, 1910; William Shakespeare, 1911; John M. Synge, a few personal recollections with biographical notes, 1915; * Gallipoli, 1916; The old front line, or, The beginning of the battle of the Somme, 1917; The battle of the Somme, 1919; St. George and the dragon, 1919 (Am. ed., The war and the future, 1918); John Ruskin, 1920; A foundation day address, 1921; Shakespeare & spiritual life, 1924; With the living voice, an address, 1925; Chaucer, 1931; Poetry, 1931; The Conway from her foundation to the present day, 1933.

Miscellaneous

A poem and two plays, 1918 (Rosas; The locked chest; The sweeps of ninety-eight); The taking of Helen, 1923 (new Am. ed. with additions, The taking of Helen and other prose selections, 1924); Recent prose, 1924 (new and rev. ed., 1932); A masque of Liverpool, 1930.

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| John Masefield's <i>The ever-</i> | Pocock |
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| Schelling | Squire, Sir John C. Tricks of |
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| † Simmons, Charles H. A bib- | † Thomas, Gilbert O. John |
| liography of John Mase- | Masefield. 1932 |
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| Squire, Sir John C. Steps to | field. 1921 |
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W(illiam) Somerset Maugham, 1874-

Born in Paris, where his father, a solicitor, was connected with the British Embassy. Read all of Scott before he was ten. Educated at King's School, Canterbury, Heidelberg University, and St. Thomas' Hospital, where he took a medical degree. Has never practiced. Wrote *Liza of Lambeth* while he was a medical student. Hoped thereby to attract the attention of managers to his plays. Learned to write by copying passages from English classics and reproducing them from memory; considers Swift, Dryden, and Newman the best patterns for prose. Edited *The Venture* with Laurence Housman (*q. v.*). Fellow, Royal Society of Literature. Chevalier, Legion of Honor. Has traveled widely in the Orient. Lives in France.

Believes that young writers should write of the life about them. Thinks that a medical education is a good preparation for writing. Admires the work of Aldous Huxley, Willa Cather, and Sinclair Lewis. Admires Maupassant rather than Chekov or his imitators among the novelists who represent life as arbitrary and disconnected. Finds that travel has given him subjects enough for seven or eight years' writing.

For critical comment see Novel and Drama sections of the Survey.

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Novels

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bishop's apron, a study in the origins of a great family, 1906; The explorer, 1907; The magician, 1908; * Of human bondage, a novel, 1915; * The moon and sixpence, 1919; The painted veil, 1925; * Cakes and ale, or, The skeleton in the cupboard, 1930; * The narrow corner, 1932.

Short Stories

Orientalisms, 1899; * The trembling of a leaf, little stories of the South Sea islands, 1921 (also pub. as Sadie Thompson, 1928; Rain, 1932); The casuarina tree, six stories, 1926 (also pub. as The letter, 1929); * Ashenden, or, The British agent, 1928; * Six stories written in the first person singular, 1931; Ah King, six stories, 1933; Altogether, being the collected stories, 1934.

Plays

A man of honour, a play in four acts, 1903; Penelope, a comedy in three acts, 1909; Smith, a comedy in four acts, 1909; Jack Straw, a farce in three acts, 1911; Lady Frederick, a comedy in three acts, 1911; The explorer, a melodrama in four acts, 1912; Mrs. Dot, a farce in three acts, 1912; The land of promise, a comedy in four acts, 1913; Landed gentry, a comedy in four acts, 1913; The tenth man, a tragic comedy in three acts, 1913; The unknown, a play in three acts, 1920; * The circle, a comedy in three acts, 1921; Cæsar's wife, a comedy in three acts, 1922; East of Suez, a play in seven scenes, 1922; Home and beauty, a farce in three acts, 1923; * Our betters, a comedy in three acts, 1923; The unattainable, a farce in three acts, 1923; Loaves and fishes, a comedy in four acts, 1924; * The letter, a play in three acts, 1925; * The constant wife, a comedy in three acts, 1926; * The sacred flame, a play in three acts, 1928; The bread-winner, a comedy in one act, 1930; * For services rendered, a play in three acts, 1932; Sheppey, a play in three acts, 1933.

Travel Sketches

The land of the Blessed Virgin, sketches and impressions in Andalusia, 1905 (also pub. as Andalusia, sketches and impressions, 1920); On a Chinese screen, 1922; * The gentleman in the parlour, a record of a journey from Rangoon to Haiphong, 1930.

Belles Lettres

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1934 | Morgan (WW) |
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| † Bason, Frederick T. A bib- | erset Maugham, some bib- |
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| Maugham et ses romans. | Sutton |
| 1928 | Swinerton |
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| Dukes (YD) | Walkley (MP) |
| Edgar | Walpole, Hugh. Captain |
| Lewisohn (DS) | Nicholas, a modern comedy. |
| Mais (SMA) | 1934 |

Ethel Colburn Mayne

Of Irish origin. Father was connected with Royal Irish Constabulary and Irish Resident Magistracy. Educated in private schools in Ireland. Contributed stories to *The Yellow book* and *Chapman's magazine*, 1895-96, under pseudonym Frances E. Huntly. Dropped pseudonym, 1898. Has reviewed fiction for *The Nation* and *The Daily news*, contributed articles to *The Daily chronicle* and *The Yorkshire post*, and is a distinguished translator from French and German.

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Short Stories

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Novels

Jessie Vandeleur, 1902; The fourth ship, 1908; Gold lace, a study of girlhood, 1913; One of our grandmothers, 1916.

Biography and Studies

Enchanters of men, 1909; The romance of Monaco and its rulers, 1910; * Byron, 1912; Browning's heroines, 1913; * The life and letters of Anne Isabella, lady Noel Byron, from unpublished papers in the possession of the late Ralph, earl of Lovelace, 1929.

Translations

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(portrait); 53 ('18): 158
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22 ('23): 105; 24 ('25): 220;

June 27, 1929: 505

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45 ('25): 167

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33 ('29): 682

N. Y. Times, Sept. 30, 1923: 8;

May 3, 1925: 8; Aug. 25,

1929: 2

Sat. Rev., 148 ('29): 74

Sat. Rev. of Lit., 1 ('25): 809

Spec., 142 ('29): 1017

Yale Rev. n. s., 19 ('30): 404

Leonard Merrick, 1864-

Born in London as Leonard Miller; of Jewish ancestry. Educated at private schools and at Brighton College. Intended for the bar, but financial reverses prevented his following that profession. At eighteen went to South Africa with his parents. Worked as a foreman in a diamond mine; entered Civil Service, employed as a clerk. Returned to England at twenty. Always interested in the stage, joined a traveling company; became an actor and actor-manager. Adopted his stage name. Left theater after two years. Began to write; published his first book when twenty-four. Lived in New York in straitened circumstances while writing his second novel *Violet Moses*. Finds it difficult to work in London. Prefers writing short stories to novels. His work was reissued in 1918 with introductions by a number of distinguished persons. Has never had a popular audience. His novels, for the most part, are grimly realistic; his short stories, modeled on the French, especially Maupassant, have taken over something of French social ideas as well as Gallic wit and subtlety.

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Short Stories

This stage of fools, 1896; *Whispers about women*, 1906; * *The man who understood women and other stories*, 1908; *All the world wondered and other stories*, 1911; * *While Paris laughed, being pranks and passions of the poet Tricotrin*, 1918; * *A chair on the boulevard*, 1919; *To tell you the truth*, 1922; *A call from the past and other stories*, 1924; *Four stories*, 1927; *The little dog laughed*, 1930.

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| † Danielson | 56 ('19): 202 |
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| Marble (SMN) | 134; 3 ('25): 123 |
| Merrick, Leonard. [The works
of Leonard Merrick.] 1918 | Lond. Times, June 5, 1930: |
| (Introductions by various
writers) | 476 |
| Ward | N. Y. Times, June 12, 1927: |
| | 17; Sept. 7, 1930: 4 |
| | N. Y. World, Aug. 27, 1930: 9 |

Bookm., 33 ('11): 450, 548;
50 ('20): 128

Charlotte (Mary) Mew, 1870-1928

Born in Bloomsbury, the daughter of an architect. Her life was spent in comparative obscurity, poverty, and illness. Became known first as a writer of short stories. "Passed" appeared in *The Yellow book* in July, 1894. Began to write verse. Seventeen poems collected from magazines were published by the Poetry Bookshop. Was extremely critical of her own work. Destroyed much unpublished material. Thomas Hardy called her the best woman poet of her time, and with Masfield and de la Mare obtained a Civil List pension for her in 1922. She died on March 24, 1928. *The rambling sailor* was published after her death.

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Poems

* The farmer's bride, 1916 (new ed. with 11 new poems, 1921. Am. ed., Saturday market, 1921); * The rambling sailor, 1929.

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| Authors | Bookm. (Lond.), 60 ('21): |
| Monro | 181; 74 ('28): 112 |
| Newbolt (NPH) | New Statesman, 16 ('21): 759 |
| Swinnerton | Poetry, 20 ('22): 152 |
| Williams-Ellis | Spec., 126 ('21): 403 |
| | Voices, 5 ('21): 92 |

Alice (Christiana Thompson) Meynell, 1847-1922

Daughter of T. J. Thompson, and sister of the artist, Lady Butler. Educated by her father. Spent much of her early life in Italy. *Preludes*, 1875, attracted favorable attention of George Eliot, Ruskin, Rossetti, and Browning. Coventry Patmore suggested she be appointed laureate to succeed Tennyson. Married Wilfrid Meynell, 1877; was the mother of eight children. Did much journalistic work; her husband edited two magazines, *The Weekly register* and *Merry England*, for which most of the material was furnished by the Meynells under various pseudonyms. From 1893 to 1898, contributed a weekly essay to *The Pall Mall gazette* under the heading, "Wares of Autolycus." From 1902-05, was art critic for the same magazine. In 1911, the Meynells purchased Greatham, an estate at Pulborough, Sussex. Was elected to the Academic Committee of the Royal Society of Literature, 1914. Was the friend of Francis Thompson, George Meredith, G. K. Chesterton. Mother of Viola Meynell (q. v.). Convert to the Roman Catholic Church. Died in London on November 27, 1922.

BIBLIOGRAPHY*Poems*

Preludes, 1875 (by A. C. Thompson); Poems, 1893; Other poems, 1896; Later poems, 1902 (repr. as *The shepherdess and other poems*, 1914); Poems, 1913; Ten poems, 1915; Poems on the war, 1916; A father of women and other poems, 1917; The last poems of Alice Meynell, 1923; * The poems of Alice Meynell, 1923 (complete ed.); * Selected poems of Alice Meynell, 1930.

Essays and Studies

The poor sisters of Nazareth, an illustrated record of life at Nazareth house, Hammersmith, 1889; The rhythm of life and other essays, 1893; William Holman Hunt, his life and work, 1893 (with W. Farrar); The children, 1896; The colour of life and other essays on things seen and heard, 1896; London impressions, etchings and pictures in photogravure by William Hyde and essays by Alice Meynell, 1898; The spirit of place and other essays, 1899; John Ruskin, 1900; Children of the old masters (Italian school), 1903; Ceres' runaway & other essays, 1909; Mary, the mother of Jesus, an essay, 1912; Childhood, 1913; Essays, 1914; Hearts of controversy, 1917; * The second person singular and other essays, 1921; Wayfaring, 1929.

Translations

Barbé, Daniel. Lourdes, yesterday, to-day and tomorrow, 1894; Venturi, Adolfo. The madonna . . . , 1901; Bazin, René. The nun, 1908; Pastoral letter of His Eminence Cardinal Mercier, archbishop of Malines, primate of Belgium, Christmas, 1914, 1915.

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| Archer | Meynell with annotations |
| Authors | thereto, 1896-1907. 1923 |
| † Bibliographies of modern authors, Alice Meynell. <i>In</i> | Meynell, Alice. Selected poems of Alice Meynell, with an introductory note by W[ilfrid] M[eynell]. 1930 |
| Lond. Merc., 1 ('20): 754 | Meynell, Viola. Alice Meynell, a memoir. 1929 |
| Braybrooke (SVC) | Newbolt (SGG) |
| Burdett, Osbert. Critical essays. 1925 | Noyes, Alfred. Some aspects of modern poetry. 1924 |
| Drinkwater | † Quinn |
| Encyclopædia britannica. 14th ed. 1929 (article by Wilfrid Meynell) | Reilly |
| Hind (AI) | Scott |
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| Mais | Squire (EP) |
| Mais (SMA) | † Stonehill |
| Maynard | † Tuell, Anne K. Mrs. Meynell and her literary generation. 1925 |
| Maynard, Theodore. Carven from the laurel tree, essays. 1919 | Williams |
| Meredith, George. The letters of George Meredith to Alice | Williamson |

Viola Meynell

Descended from a family long settled at Stillington in the North Riding of Yorkshire. She was the third daughter of Wilfrid Meynell, who became a Roman Catholic in 1870, and his wife, Alice (q. v.). As a child, she was an onlooker in one of the most brilliant literary circles in late nineteenth-century England. She married John Dallyn, 1922.

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Novels

Martha Vine, a love story of the simple life, 1910 (pub. anonymously); Cross-in-hand farm, 1911; Lot Barrow, 1913; * Modern

lovers, 1914; Columbine, 1915; Narcissus, 1916; Second marriage, 1918; Antonia, 1921; A girl adoring, 1927.

Short Stories

* Young Mrs. Cruse, 1924.

Poems

Verses, 1919; The frozen ocean, 1930.

Belles Lettres

George Eliot, 1913; Julian Grenfell, 1917; Alice Meynell, a memoir, 1929.

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| Gould | Nation, 129 ('29): 630 |
| Johnson (Women) | Nation and Ath., 45 ('29): 798 |
| | New Repub., 55 ('28): 151; |
| | 60 ('29): 178 |
| Bookm., 70 ('29): 209 | New Statesman, 17 ('21): 650 |
| Bookm. (Lond.), 46 ('14): 8 | N. Y. Times, 24 ('19): 306; |
| (portrait); 54 ('18): 103; 55 | March 29, 1925: 8; Sept. 8, |
| ('19): 163; 57 ('19): 97 | 1929: 4 |
| Books, Sept. 15, 1929: 1 | Sat. Rev., 144 ('27): 671 |
| Bost. Trans., Sept. 21, 1929: 2 | Sat. Rev. of Lit., 1 ('25): 703; |
| Lit. Rev., May 29, 1925: 3 | 6 ('29): 151 |
| Lond. Times, 17 ('18): 195; | Spec., 133 ('24): 748; 143 |
| 19 ('20): 101; 20 ('21): 626; | ('29): 338 |
| 23 ('24): 706; Sept. 12, | |
| 1929: 698 | |

Sarah Gertrude (Liebson) Millin, 1889-

Born in South Africa of Jewish parents. Made a brilliant preparatory school record. Published her first story at nineteen, and ten years later, her first novel, *The dark river*. Has visited Europe and America, and contributed to several periodicals. Her husband is Philip Millin, a member of the Transvaal Bar. She lives in Johannesburg.

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Novels

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Studies

The South Africans, 1926 (new ed., 1934); *Men on a voyage*, 1930; Rhodes, 1933 (Am. ed., Cecil Rhodes).

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| Am. Rev., 2 ('33): 97 | Nation and Ath., 39 ('26): 742 |
| Books, March 18, 1928: 12; | N. Y. Times, Jan. 2, 1921: 28; |
| Oct. 7, 1928: 2; Aug. 4, | Nov. 4, 1923: 14; Feb. 1, |
| 1929: 4; Sept. 14, 1930: 4; | 1925: 11 (portrait); Jan. 31, |
| Aug. 23, 1931: 5; Sept. 10, | 1926: 9; Apr. 3, 1927: 3; |
| 1933: 3 | March 11, 1928: 2; Sept. 30, |
| Bost. Trans., Feb. 6, 1926: 3; | 1928: 4; Aug. 4, 1929: 7; |
| March 24, 1928: 4; Oct. 24, | Sept. 7, 1930: 6; Aug. 30, |
| 1928: 2; Sept. 14, 1929: 2; | 1931: 6; Sept. 10, 1933: 5 |
| Sept. 13, 1930: 1; Sept. 26, | Sat. Rev., 137 ('24): 490; 140 |
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| Commonweal, 3 ('25-'26): | 152 ('31): 528 |
| 473; 5 ('27): 666 | Sat. Rev. of Lit., 1 ('25): 555; |
| Lit. Dig. I. B. R., March, | 4 ('28): 718; 5 ('28): 293; |
| 1925: 280; March, 1926: 245 | 6 ('29): 73; 7 ('30): 226; 10 |
| Lit. Rev., Feb. 6, 1926: 3; | ('33): 89 |
| Apr. 9, 1927: 1 | Spec., 147 ('31): 650; 150 |
| Lond. Merc., 12 ('25): 542 | ('33): 338 |
| Lond. Times, 23 ('24): 266; | Survey, 61 ('28): 312 |
| 25 ('26): 832; March 9, | Yale Rev. n. s., 23 ('34): 414 |
| 1933: 155 | |

A(lan) A(lexander) Milne, 1882-

Educated at Westminster and Trinity College, Cambridge, where he edited *The Granta*. Spent three years (1903-06) as a freelance journalist in London. Assistant editor of *Punch*, 1906-14. Served in the World War, 1915-18. Since 1918, has devoted all his time to writing. He has one son, named Christopher Robin.

BIBLIOGRAPHY

Plays

Make-believe, 1918; First plays, 1919 (Wurzel-Flummery; Belinda; The boy comes home; The red feathers; The lucky one); The acting edition of Mr. Pim passes by, a comedy in three acts, 1921; * Second plays, 1921 (Make-believe; Mr. Pim passes by; The Camberley triangle; The romantic age; The stepmother);

The stepmother, a play in one act, 1921; The artist, a duologue, 1923; * The Dover road, an absurd comedy in three acts, 1923; The man in the bowler hat, a terribly exciting affair, 1923; Success, a play, 1923; Three plays, 1923 (The Dover road; The truth about Blayds; The great Broxopp); * The truth about Blayds, 1923; The acting edition of Ariadne, or, Business first, a comedy in three acts, 1925; To have the honour, a comedy in three acts, 1925; Four plays, 1926 (To have the honour; Ariadne; Portrait of a gentleman in slippers; Success); Portrait of a gentleman in slippers, a fairy tale in one act, 1926; The ivory door, a legend in a prologue and three acts, 1928; The fourth wall, played in America under the title of "The perfect alibi," a detective story in three acts, 1929; Toad of Toad hall, a play from Kenneth Grahame's "The wind in the willows," 1929; Michael and Mary, a play, 1930.

Novels

Once on a time, 1917; Mr. Pim, 1921; The red house mystery, 1922; Two people, 1931; Four days' wonder, 1933.

Essays and Miscellaneous

Lovers in London, 1905; The day's play, 1910; The holiday round, 1912; Once a week, 1914; Happy days, 1915; * Not that it matters, 1919; * If I may, 1920; The sunny side, 1921; The ascent of man, 1928; By way of introduction, 1929; Peace with honour an enquiry into the war convention, 1934.

Children's Books

* When we were very young, 1924; A gallery of children, 1925; Winnie-the-Pooh, 1926; * Now we are six, 1927; * The house at Pooh Corner, 1928; When I was very young, 1930.

Poems

Vespers, 1924; For the luncheon interval, Cricket and other verses, 1925.

Short Stories

The secret and other stories, 1929.

Songs with Music by H. Fraser-Simson

Fourteen songs from "When we were very young," 1924; The king's breakfast, 1925; Teddy bear and other songs from "When we were very young," 1926; Songs from "Now we are six," 1927.

More "very young" songs from "When we were very young" and "Now we are six," 1928; The hums of Pooh, lyrics by Pooh, 1929.

Selections and Reprints

The Christopher Robin story book, from When we were very young, Now we are six, Winnie-the-Pooh, The house at Pooh Corner, 1929 (also pub. as The Christopher Robin reader); Those were the days: The day's play, The holiday round, Once a week, The sunny side, 1929; The very young calendar, 1930, 1929; Very young verses, 1929; Tales of Pooh, 1930; The Christopher Robin birthday book, 1930; The Christopher Robin verses, being 'When we were very young' and 'Now we are six,' with a preface for parents, 1932.

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Agate (1925)	321; 21 ('22): 259
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Cunliffe (MEP)	48 ('26): 352
† Cutler	New Statesman, 16 ('20): 110;
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Dukes (YD)	1922: 16; Apr. 30, 1922: 16;
Lynx	Nov. 5, 1922: 23; Jan. 7,
Sutton	1923: 8; Jan. 11, 1925:
Swinnerton	16; Nov. 11, 1928: 2; Oct.
	18, 1931: 7
Bookm., 55 ('22): 387	Outlook, 139 ('25): 68; 147
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(portrait)	Rev., 4 ('21): 280
Books, Oct. 18, 1931: 3	Sat. Rev., 133 ('22): 499; 148
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Eng. Rev., 36 ('23): 351	Sat. Rev. of Lit., 4 ('27): 320
Fortn., 118 ('22): 339	Spec., 123 ('19): 477; 125
Ind., 108 ('22): 41, 462	('20): 861; 127 ('21): 891;
Lond. Times, 18 ('19): 564,	128 ('22): 782; 131 ('23): 51

Naomi (Margaret Haldane) Mitchison, 1897-

Born in Edinburgh, of Scottish, Irish, and northern English descent. Her father was John Scott Haldane, the physiologist; her uncle, the first Viscount of Cloan. J. B. S. Haldane, the professor of genetics, is her brother. The home atmosphere was one of

"strict agnostic morality." Attended a boys' school until thirteen. Was ready to enter Oxford at sixteen. Spent one year at Oxford. Trained as a V. A. D. nurse at St. Thomas' Hospital. Married G. R. Mitchison in 1916. Did farm work and laboratory work during the War. Reads history very widely. Increasingly interested in contemporary political and social problems. Electioneered for her husband when he contested as a Labour Party Candidate, 1931. Visited U. S. S. R., 1932. Went to Vienna to aid the embattled Socialists, 1933.

For critical comment, see the Novel section of the Survey.

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Novels

The conquered, 1923; * Cloud Cuckoo land, 1925; * The corn king and the spring queen, 1931.

Poems

The laburnum branch, poems, 1926.

Short Stories

When the bough breaks and other stories, 1924; * Black Sparta, Greek stories, 1928; Barbarian stories, 1929; The powers of light, 1932; The delicate fire, short stories and poems, 1933.

Children's Books

Nix-nought-nothing, four plays for children, 1928; The hostages and other stories for boys and girls, 1930; Boys and girls and gods, 1931.

Plays

The price of freedom, a play in three acts, 1931 (with L. F. Gielgud).

Essays and Studies

Anna Comnena, 1928; Comments on birth control, 1930; The home and a changing civilization, 1934; Naomi Mitchison's Vienna diary, 1934.

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| Lond. Merc., 8 ('23): 545; 15 | ('31): 514 |
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| June 14, 1928: 447; June 6, | Sat. Rev., 135 ('23): 704; 140 |
| 1929: 452; May 21, 1931: | ('25): 629; 142 ('26): 234 |
| 405; June 29, 1933: 444 | Sat. Rev. of Lit., 2 ('26): 662; |
| New Repub., 46 ('26): 201; | 4 ('28): 1045; 6 ('29): 129; |
| 68 ('31): 358 | 7 ('31): 786; 8 ('31): 129; |
| New Statesman, 21 ('23): 82; | 10 ('33): 145 |
| 23 ('24): 130 | Spec., 132 ('24): 678; 146 |
| | ('31): 905 |

Allan (Noble) Monkhouse, 1858-1936

Born at Barnard Castle, Durham. Educated at private schools. Went into the Manchester cotton trade; later journalism. On editorial staff, *The Manchester guardian*, 1902-32; for many years one of its dramatic critics. Has reviewed for *The New statesman*. His plays have been produced by repertory theaters in Manchester, Liverpool, Birmingham, and in America. Died on January 10, 1936.

BIBLIOGRAPHY

Plays

* Mary Broome, a comedy in four acts, 1912; The education of Mr. Surrage, a comedy in four acts, 1913; Four tragedies, 1913 (Resentment; Reaping the whirlwind; The Hayling family; The Stricklands); War plays, 1916 (Shamed life; Night watches; The choice); * The conquering hero, a play in four acts, 1923; First blood, a play in four acts, 1924; The grand Cham's diamond, 1924; Sons & fathers, a play in four acts, 1925; O death where is thy sting? A play in one act, 1926; The king of Barvender, a melodrama in one act, 1927; The rag, an incident in three acts, 1928; Nothing like leather, an indiscretion in one act, 1930; Paul Felice, a play in four acts, 1930; Cecilia, a play in four acts, 1932.

Novels

A deliverance, 1898; Love in a life, 1903; Dying fires, 1912; Men and ghosts, 1918; True love, 1919; My daughter Helen, 1922; Marmaduke, 1924 (seq. to My daughter Helen); Suburb, 1925; Alfred the Great, 1927; Farewell Manchester, 1931.

Essays

Books and plays, 1894.

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| Cunliffe (MEP) | Lond. Times, 21 ('22): 275; |
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| Mansfield | 212; Nov. 9, 1933: 763 |
| Sutton | New Statesm. and Nat., 6 |
| Swinnerton | ('33): 606 |
| | Sat. Rev., 143 ('27): 317; 156 |
| Adelphi, 1 ('24): 1092 (E. | ('23): 469 |
| Garnett) | Sat. Rev. of Lit., 10 ('34): 485 |
| Bookm., 51 ('20): 541 | Spec., 132 ('24): 295; 151 |
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| Books, Feb. 4, 1934: 5 | |

Harold (Edward) Monroe, 1879-1932

Born in Brussels. Educated at Radley and Caius College, Cambridge. As an undergraduate, he was not interested in poetry, but shortly after 1900 he began to write verse. He had a modest competence, and devoted his life to poetry. Founded and owned the Poetry Bookshop, 1912, and published *Poetry and drama* and the *Chapbook* (1919-21). There were weekly readings in a candle-lit barn at the back of the house. Monroe, Sir John Squire writes, "was a delicate, sensitive, depressed man, frail, pale, dark moustached, pathetic-eyed." He died, March 16, 1932, at Broadstairs. His wife, Alida Klemantaski, continues the operation of the Poetry Bookshop.

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Poems

Poems, 1906; Before dawn (poems and impressions), 1911; Judas, 1911; Children of love, 1914; Trees, 1915; Strange meetings, 1917; Real property, 1922; The earth for sale, poems, 1928; The winter solstice, 1928; Elm angel, 1930; * The collected poems of Harold Monroe, 1933 (ed. by Alida Monroe; biographical sketch by F. S. Flint; critical note by T. S. Eliot).

Belles Lettres

The evolution of the soul, 1907; The chronicle of a pilgrimage, Paris to Milan on foot, 1910; * Some contemporary poets (1920), 1920.

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Sturgeon	
Ath., 1921, 1: 125	

C(harles) E(dward) Montague, 1867-1928

Born of Irish parents. His father, in his early years a Roman Catholic priest, withdrew from orders, married, and moved to England. Montague was educated at the City of London School and Balliol College, Oxford, which he left without taking a degree. Joined *The Manchester guardian*, 1890; was associated with it for thirty-five years. Chief leader writer, 1896; later, a director. Married Madeline, only daughter of C. P. Scott, owner of the *Guardian*, in 1898. At outbreak of the World War, dyed his hair and enlisted as a private. Mentioned three times in despatches. Wounded. Attained a captaincy. Served as staff officer and press censor. His experiences during the War stimulated him to his greatest period of creative activity. Retired from journalism in 1925, to devote himself to writing, because editorial work had become too easy. *A hind let loose* was based on a play written during the Boer War. *Rough justice* was based on a play written in 1902. Was a governor of the University of Manchester. Died on May 28, 1928.

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Novels

* *A hind let loose*, 1910; *The morning's war*, 1913; * *Rough justice*, a novel, 1926; * *Right off the map*, a novel, 1927.

Essays and Studies

William Thomas Arnold, journalist and historian, 1907 (with Mrs. Humphry Ward); * Dramatic values, 1911; The right place, a book of pleasures, 1924; * A writer's notes on his trade, 1930.

War Sketches

The front line, 1917; The western front, drawings by Muirhead Bone, 1917 (text by C. E. Montague); Notes from Calais base and pictures of its many activities, 1918; Disenchantment, 1922.

Short Stories

* Fiery particles, 1923; Action and other stories, 1928.

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Cunliffe (TC)	47 ('26): 203
Elton, Oliver. C. E. Montague, a memoir. 1929	New Statesman, 18 ('22): 594;
Gillett	34 ('30): 672
Marble (SMN)	N. Y. Times, Nov. 19, 1922: 6;
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Scott	1924: 9; July 6, 1924: 4
Swinerton	(portrait); May 17, 1925: 7;
Ward	Feb. 24, 1929: 8
	19th Cent., 74 ('13): 798
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22 ('23): 91; 23 ('24): 141	Yale Rev. n. s., 14 ('25): 811
Nation, 115 ('22): 584	

George Moore, 1852-1933

Born at Moore Hall, County Mayo, Ireland, the son of G. H. Moore, M. P. Studied at Escott, and under a tutor in London, but was largely self-educated. Studied art in Paris when eighteen, and lived in that city a number of years. Knew the leading artists;

Manet painted his portrait. Began writing poetry, then prose. Returned to London. Detesting the Boer War, he went to Ireland, 1901-10, and participated in the Irish renaissance. Back to London, where he took a house in Ebury Street. Visited Palestine to prepare himself for the writing of *The brook Kerith*. Always free to live as he pleased, he made his life one long opportunity for the expression of his art, in pursuance of his own theory: "Art is a personal re-thinking of life from end to end." Revised his work constantly. He died on January 21, 1933 in London.

For critical comment, see the Novel and the Biography sections of the Survey.

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Novels

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Short Stories

Celibates, 1895; An t-úr-ghort, 1902; * The untilled field, 1903; * In single strictness, 1922 (also pub. as Celibate lives, 1927); Peronnik the fool, 1926; A flood, 1930.

Plays

Martin Luther, a tragedy in five acts, 1879 (with Bernard Lopez); The strike at Arlingford, play in three acts, 1893; The bending of the bough, a comedy in five acts, 1900; The apostle, a drama in three acts, 1911; Elizabeth Cooper, a comedy in three acts, 1913; Esther Waters . . . a play in five acts, 1913; The coming of Gabrielle, a comedy, 1920; The making of an immortal, a play in one act, 1927; The passing of the Essenes, a drama in three acts, 1930.

Autobiography

* Confessions of a young man, 1888; * Memoirs of my dead life, 1906; * 'Hail and farewell!' Ave, 1911. Salve, 1912. Vale, 1914 (a trilogy); Avowals, 1919; * Conversations in Ebury street, 1924; Conversations with George Moore, 1929 (by Geraint Goodwin).

Essays and Belles Lettres

Literature at nurse, or, Circulating morals, 1885; Parnell and his island, 1887; Impressions and opinions, 1891; Modern painting, 1893; The Royal academy, 1895, 1895; Reminiscences of the impressionist painters, 1906; A story-teller's holiday, 1918; The talking pine, 1932; A communication to my friends, 1933.

Letters

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 Mitchell, Susan L. George
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 † Quinn
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 Moore, "a disciple of Wal-
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 Moore. 1921
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 1933)
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 Woolf

T(homas) Sturge Moore, 1870-

Born at Hastings, the son of a physician. Self-educated, leaving school at fourteen on account of ill-health, he has given as much time to the study of art as of literature, and has produced a number of wood engravings of his own design. Flaubert, Matthew Arnold, and Rossetti were perhaps studied most closely, and gradually Moore formed an æsthetic of his own which is partly developed in *Armour for Aphrodite*. Of his contemporaries, his friends Charles Ricketts, R. A., and Charles Shannon, R. A., and W. B. Yeats have had the most influence on his thought. He has never belonged to any movement, fashion, or craze, and his æsthetic is based on the necessity for individual experience and on practice as opposed to theory. He opposes the modern aping of science by art, which leads to forming judgments on general characteristics, whereas only particular characteristics can have æsthetic value. Therefore he has always diverged from the fashionable points of view which have arisen during his life.

Member of the Academic Committee of the Royal Society of Literature. Civil List pension, 1920.

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The vinedresser and other poems, 1899; The centaur's booty, 1903; Danaë, 1903; The rout of the Amazons, 1903; The gazelles and other poems, 1904; Pan's prophecy, 1904; Poems, collected in one volume. The centaur's booty, The rout of the Amazons, The gazelles and other poems, Pan's prophecy, To Leda and other odes, Theseus Medea and lyrics, 1904; Theseus, Medea and lyrics, 1904; To Leda and other odes, 1904; The little school, a posy of rhymes, 1905 (with woodcuts by the author); Mariamne, 1911; A Sicilian idyll and Judith, a conflict, 1911; The sea is kind, 1914; Danaë, Aforetime, Blind Thamyris, 1920; Judas, 1923; Nine poems, 1930; * The poems of T. Sturge Moore, 1931-33 (collected ed.); Selected poems of T. Sturge Moore, 1934.

Essays and Studies

Altdorfer, 1900; A brief account of the origin of the Eragny press & a note on the relation of the printed book as a work of art to life, 1903; Albert Dürer, 1905; Correggio, 1906; Art and life, 1910; Hark to these three talk about style, 1915; * Some soldier poets, 1919; * Armour for Aphrodite, 1929.

Plays and Dialogues

Aphrodite against Artemis, a tragedy, 1901; Absalom, a chronicle play in three acts, 1903; A Florentine tragedy by Oscar Wilde, opening scene by Sturge Moore, 1908; The powers of the air, 1920; Tragic mothers, 1920; Roderigo of Bivar, 1925; Mystery and tragedy, two dramatic poems, 1930.

Translations

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| Am. Rev., 1 ('23): 540 | Voices, 4 ('20): 200 |
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Charles (Langbridge) Morgan, 1894-

Born in Kent, son of Sir Charles Morgan. Entered the navy as a cadet, 1907; studied at the Royal Naval Academies at Osborne and Dartmouth. Served in the Atlantic and in China, 1911-13; resigned. Rejoined in 1914, and was interned (1914-18) in Holland after the retreat from Antwerp. After the World War, attended Brasenose College, Oxford. Was President of the Oxford University Dramatic Society. Joined the Editorial Staff of *The London times*, 1921, as assistant dramatic editor; critic since the death of A. B. Walkley, 1926. Contributes a weekly article on the London theater to *The New York times*. Married Hilda Vaughan, the novelist, 1923. His first novel, *The gunroom* was withdrawn from

circulation because of its exposure of conditions in the navy. *Portrait in a mirror* was awarded the Femina-Vie Heureuse Prize; *The fountain* was awarded the Hawthornden Prize. Designated by George Moore as his official biographer.

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Novels

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77; Feb. 11, 1932: 91	Sat. Rev. of Lit., 8 ('32): 767
Nation, 135 ('32): 60	Theatre Arts M., 15 ('31): 648
New Repub., 71 ('32): 293	

R(alph) H(ale) Mottram, 1883-

Born in Norwich of a Quaker family. Father and grandfather bank clerks. Educated in a local school and later at Lausanne. Interpreter during the World War, 1914-19; before and after the War employed at banking. Retired in 1927. His first novel, *The Spanish farm*, won the Hawthornden Prize.

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Novels

* *The Spanish farm*, 1924 (trilogy, Vol. I. Pref. by John Galsworthy); *Sixty-four, ninety-four!* 1925 (trilogy, Vol. II); *The crime at Vanderlynden's*, 1926 (trilogy, Vol. III); *Our Mr. Dormer*, 1927; * *The Spanish farm* trilogy, 1914-1918, 1927 (includes also 3 connecting pieces: *D'Archeville*; *The winner*; *The stranger*); * *The English miss*, 1928; *The boroughmonger*, 1929; *Europa's beast*, 1930 (Am. ed., *A rich man's daughter*); *Castle island*, 1931; *Dazzle*, 1932; *Home for the holidays*, 1932; *The Lame dog*, 1933 (Am. ed., *At the sign of the Lame dog*); *Bumphrey's*, 1934.

Short Stories and Sketches

The apple disdained, 1928; Ten years ago, armistice & other memories, forming a pendant to "The Spanish farm trilogy," 1928 (Am. ed., Armistice and other memories, 1929); The New providence, 1930; The old man of the stones, a Christmas allegory, 1930; The headless hound and other stories, 1931; The lost Christmas presents, 1931; A good old-fashioned Christmas, 1933; The banquet, 1934; Strawberry time and The banquet, 1934.

Studies

A history of financial speculation, 1929; Miniature banking histories, 1930; John Crome of Norwich, 1931; East Anglia, England's eastern province, 1933.

Poems

Repose and other verses, 1907 (by J. Marjoram, *pseud.*); New poems, 1909 (by J. Marjoram, *pseud.*); Poems new and old, 1930.

Reminiscences

* Three personal records of the war, 1929 (with others. Am. ed., Three men's war, 1930); Through the Menin gate, 1932.

Translations

Daniel-Rops, Henry. The misted mirror, 1930.

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| Dilly Tante | 25 ('26): 96; June 28 ('28): 484; Oct. 31, 1929: 859; Apr. 23, 1931: 324 |
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| Lit. Rev., May 29, 1925: 3 | |
| Lond. Merc., 13 ('25-'26): 656 | |
| Lond. Times, 24 ('25): 136; | |

Edwin Muir, 1887-

Born at Deerness, Orkney Islands. Attended Kirkwall Burgh School. Received very little formal education. When fourteen, began work as a clerk in Glasgow. Became assistant editor of *The New age*, 1919, a post he gave up upon moving to Central Europe in 1921. Married Willa Anderson, the novelist, in 1919. They have collaborated on a number of translations. Became coeditor of *The European quarterly*, 1934.

BIBLIOGRAPHY*Essays and Studies*

* We moderns, enigmas and guesses, 1918 (by Edward Moore, *pseud.*); Latitudes, 1924; * Transition, essays on contemporary literature, 1926; The structure of the novel, 1928.

Poems

First poems, 1925; Chorus of the newly dead, 1926; Six poems, 1932; Variations on a time theme, 1934.

Novels

* The marionette, 1927; The three brothers, 1931; Poor Tom, 1932.

Biography

* John Knox, portrait of a Calvinist, 1929.

Translations (with Willa Muir)

The dramatic works of Gerhart Hauptmann, 1912-24 (ed. by Ludwig Lewisohn. Vol. VIII, trans. by Willa and Edwin Muir); Hauptmann, Gerhart J. The island of the great mother, 1925; Feuchtwanger, Lion. Jew Süß, 1926 (Am. ed., Power); Feuchtwanger, Lion. The ugly duchess, a historical romance, 1927; Feuchtwanger, Lion. Two Anglo-Saxon plays: The Oil Islands, Warren Hastings, 1928; Glaeser, Ernst. Class 1902, 1929; Renn, Ludwig, *pseud.* War, 1929; Feuchtwanger, Lion. Success, three years in the life of a province, 1930; Kafka, Franz. The castle, a novel, 1930; Rheinhardt, Emil A. The life of Eleonora Duse, 1930; Renn, Ludwig, *pseud.* After war, 1931; Broch, Hermann. The sleepwalkers, a trilogy, 1932; Feuchtwanger, Lion. Josephus,

a historical romance, 1932; Heuser, Kurt. The inner journey, 1932 (Am. ed., The journey inward); Asch, Shalom. Three cities, 1933; Kafka, Franz. The great wall of China and other pieces, 1933; Lothar, Ernst. Little friend, 1933; Asch, Shalom. Salvation, 1934; Mann, Heinrich. The hill of lies, 1934.

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24 ('25): 264; 20 ('27): 352;	Sat. Rev., 138 ('24): 520; 143
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C(harles) K(irkpatrick) Munro, 1889-

Born at Portrush, Ireland, son of a professor at Queen's College, Belfast. Educated at Harrow and Pembroke College, Cambridge. Is an official in the Ministry of Labour. His real name is Charles Walden Kirkpatrick MacMullan.

BIBLIOGRAPHY

Plays

* At Mrs. Beam's, a comedy, 1923; The rumour . . . a play in two parts, 1923; Storm, or, The battle of Tinderley Down, a comedy, 1924; Progress, a play in two parts, 1925; The mountain, or, The story of Captain Yevan . . . a symbolic drama, 1926; Bluestone quarry, 1931; Three plays, 1932 (The rumour; At Mrs. Beam's; The birth, death and life of Mr. Eno).

Essays

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| | 196 |
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| ('26): 161 | Spec., 131 ('23): 742 |
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| ('26): 300 | |

H(ector) H(ugh) Munro, 1870-1916

Born in Akyab, Burma. Of Irish descent. Father and grandfather were army officers. Spent his childhood in Pilton, near Barnstaple, North Devon. Studied at Exmouth and Bedford Grammar School. His education was continued privately in England and on the Continent by his father who had retired. In 1893, went to Burma, where for thirteen months he was connected with the Military Police. Returned to London in 1896, to write for *The Westminster gazette* under the pseudonym, Saki, the name of the cup-bearer in *The Rubáiyát of Omar Khayyám*. As correspondent for *The Morning post* in the Balkans, 1902; at Warsaw, 1904; in St. Petersburg, 1904-06; in Paris, 1906. Contributed articles in French to a French paper. Settled in London, 1908. Contributed sketches to *The Bystander*, *The Westminster gazette*, *The Morning post*, and *The Daily express*. Enlisted early in the World War. Killed on November 14, 1916.

For critical comment, see the Short Story section of the Survey.

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Short Stories and Sketches

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illustrations, 1924; * The short stories of Saki (H. H. Munro) complete, 1930.

Novels

The unbearable Bassington, 1912; When William came, a story of London under the Hohenzollerns, 1913; * The novels and plays of Saki (H. H. Munro) complete in one volume, 1933.

Studies

The rise of the Russian empire, 1900.

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Munro, Hector H. The square egg and other sketches. . . . 1924 (with a biography by Ethel M. Munro)	Outlook (Lond.), 54 ('24): 142 Sat. Rev., 138 ('24): 188; 141 ('26): 674
Munro, Hector H. The toys of peace and other papers. 1919 (memoir by Rothay Reynolds)	Sat. Rev. of Lit., 5 ('28): 212 Spec., 131 ('23): 742

(George) Gilbert (Aimé) Murray, 1866-

Born at Sydney, N. S. W., the son of the late Sir Terence Murray. Left Australia when eleven. Educated at Merchant Taylors' School, and St. John's College, Oxford, where he made a distinguished record. Fellow of New College, Oxford, 1888. Married Lady Mary Howard, daughter of 9th earl of Carlisle, 1889. Professor of Greek, Glasgow University, 1889-99. Regius Professor of Greek, Oxford, since 1908. Trustee of the British Museum, 1914. Contested Oxford University as a Liberal several times.

Active worker for international understanding. Was affiliated with Foreign Office committee concerned with drafting the League of Nations covenant; member of the Assembly, 1921-24. Chairman, League of Nations Union, since 1923. Charles Eliot Norton Professor of Poetry, Harvard, 1926. President, International Committee of Intellectual Co-operation since 1928. Fellow of the British Academy and of the Royal Society of Literature. Is famous for his verse translations of Greek play.

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Essays and Studies

The place of Greek in education, an inaugural lecture delivered in the University of Glasgow, November 6th, 1889, 1889; A history of ancient Greek literature, 1897; Attic sentence construction, 1899; * The rise of the Greek epic, being a course of lectures delivered at Harvard university, 1907; The interpretation of ancient Greek literature, an inaugural lecture delivered before the University of Oxford, January 27, 1909, 1909; * Four stages of Greek religion, studies based on a course of lectures delivered in April 1912 at Columbia university, 1912 (2d ed., Five stages of Greek religion, 1925); Euripides and his age, 1913; Hamlet and Orestes, a study in traditional types, 1914; How can war ever be right? 1914; Thoughts on the war, 1914; Ethical problems of the war, an address, 1915?; The foreign policy of Sir Edward Grey, 1906-1915, 1915; The stoic philosophy, delivered at South place institute, on March 16, 1915, 1915; Impressions of Scandinavia in war time, 1916; The United States and the war, 1916; Great Britain's sea policy, a reply to an American critic, reprinted from "the Atlantic monthly," 1917; "The pale shade," 1917; The way forward, three articles on liberal policy, 1917; Faith, war and policy, lectures and essays, 1918 (Am. ed., Faith, war and policy, addresses and essays on the European war, 1917); The League of nations and the democratic idea, 1918; * Religio grammatici, the religion of a "man of letters," being the presidential address to the Classical association on January 8, 1918, 1918; Aristophanes and the war party, a study in the contemporary criticism of the Peloponnesian war, 1919 (Am. ed., Our great war and the great war of the ancient Greeks, 1920); Satanism and the world order, 1920; Essays & addresses, 1921 (Am. ed., Tradition and progress, 1922); The League and its guarantees, 1921; The problem of

illustrations, 1924; * The short stories of Saki (H. H. Munro) complete, 1930.

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| Munro, Hector H. The square egg and other sketches. . . . 1924 (with a biography by Ethel M. Munro) | Outlook (Lond.), 54 ('24): 142
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| Munro, Hector H. The toys of peace and other papers. 1919 (memoir by Rothay Reynolds) | Sat. Rev. of Lit., 5 ('28): 212
Spec., 131 ('23): 742 |

(George) Gilbert (Aimé) Murray, 1866—

Born at Sydney, N. S. W., the son of the late Sir Terence Murray. Left Australia when eleven. Educated at Merchant Taylors' School, and St. John's College, Oxford, where he made a distinguished record. Fellow of New College, Oxford, 1888. Married Lady Mary Howard, daughter of 9th earl of Carlisle, 1889. Professor of Greek, Glasgow University, 1889-99. Regius Professor of Greek, Oxford, since 1908. Trustee of the British Museum, 1914. Contested Oxford University as a Liberal several times.

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The place of Greek in education, an inaugural lecture delivered in the University of Glasgow, November 6th, 1889, 1889; A history of ancient Greek literature, 1897; Attic sentence construction, 1899; * The rise of the Greek epic, being a course of lectures delivered at Harvard university, 1907; The interpretation of ancient Greek literature, an inaugural lecture delivered before the University of Oxford, January 27, 1909, 1909; * Four stages of Greek religion, studies based on a course of lectures delivered in April 1912 at Columbia university, 1912 (2d ed., Five stages of Greek religion, 1925); Euripides and his age, 1913; Hamlet and Orestes, a study in traditional types, 1914; How can war ever be right? 1914; Thoughts on the war, 1914; Ethical problems of the war, an address, 1915?; The foreign policy of Sir Edward Grey, 1906-1915, 1915; The stoic philosophy, delivered at South place institute, on March 16, 1915, 1915; Impressions of Scandinavia in war time, 1916; The United States and the war, 1916; Great Britain's sea policy, a reply to an American critic, reprinted from "the Atlantic monthly," 1917; "The pale shade," 1917; The way forward, three articles on liberal policy, 1917; Faith, war and policy, lectures and essays, 1918 (Am. ed., Faith, war and policy, addresses and essays on the European war, 1917); The League of nations and the democratic idea, 1918; * Religio grammatici, the religion of a "man of letters," being the presidential address to the Classical association on January 8, 1918, 1918; Aristophanes and the war party, a study in the contemporary criticism of the Peloponnesian war, 1919 (Am. ed., Our great war and the great war of the ancient Greeks, 1920); Satanism and the world order, 1920; Essays & addresses, 1921 (Am. ed., Tradition and progress, 1922); The League and its guarantees, 1921; The problem of

foreign policy, a consideration of present dangers and the best methods for meeting them, 1921; The classical tradition in poetry, 1927; Jane Ellen Harrison, an address delivered at Newnham college, October 27, 1928, 1928; The ordeal of this generation, the war, the League & the future, 1929; * Aristophanes, a study, 1933; Problems of peace, eighth series, lectures delivered at the Geneva institute of international relations, August 1933, 1933 (with others); The cult of violence, being an inaugural address given at the opening of the session 1933-34 at Aberystwith, 1934.

Plays

Andromache, a play in three acts, 1900; Carlyon sahib, a drama in four acts, 1900.

Poems

Olympia, carmen latinum cancellarii præmio donatum, 1886; The story of Nefrekepta from a demotic papyrus, put into verse, 1911.

* *Translations*

Shakespeare, William. Gaisford prize, 1886, Greek comic verse, 1886; The Hippolytus and Bacchæ of Euripides, together with The frogs of Aristophanes, 1902; The Electra of Euripides, 1905; The Trojan women of Euripides, 1905; The Medea of Euripides, 1906; Wilamowitz-Moellendorff, Ulrich von. Greek historical writing, and Apollo, two lectures delivered before the University of Oxford June 3 and 4, 1908, 1908; The Iphigenia in Tauris of Euripides, 1910; Sophocles. Œdipus, king of Thebes, 1911; The Rhesus of Euripides, 1913; The Alcestis of Euripides, 1915; The Agamemnon of Aeschylus, 1920; The Choëphoræ (Libation-bearers) of Aeschylus, 1923; The Eumenides (The furies) of Aeschylus, 1925; Aeschylus. The Oresteia, 1928; Aeschylus. The Suppliant women <Supplikes>, 1930; Aeschylus. Prometheus bound, 1931.

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 Cent., 94 ('17): 827
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 Jan. 12, 1928: 17; March 21, 1929: 216; May 18, 1933: 344
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 Nation and Ath., 42 ('28): 570
 New Repub., 36 ('23): 282; 60 ('29): 104; 76 ('33): 72
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 No. Am., 215 ('22): 716
 Outlook, 101 ('12): 8
 Sat. Rev., July 15, 1933: 77
 Sat. Rev. of Lit., 4 ('28): 608
 Spec., 150 ('33): 916
 Theatre Arts M., 17 ('33): 978
 Yale Rev. n. s., 19 ('30): 398; 23 ('33): 190

T(homas) C. Murray, 1873-

Born in County Cork, Ireland. Educated at St. Patrick's Training College. Former Headmaster, Inchicore Model Schools. Lives in Dublin.

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Plays

Birthingright, a play in two acts, 1911; Maurice Harte, a play in two acts, 1912; Spring and other plays, 1917 (Spring; Sovereign love; The briery gap); Aftermath, a play in three acts, 1922; Autumn fire, a play in three acts, 1925; The pipe in the fields and Birthingright, 1928; Michaelmas eve, a play in three acts, 1932; Maurice Harte and A stag at bay, 1934.

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| Clark | Bost. Trans., Nov. 10, 1926: 5 |
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John Middleton Murry, 1889-

Born at Peckham, London. Educated at Christ's Hospital and Brasenose College, Oxford. While at Oxford, founded *Rhythm*, 1911, with Michael Sadleir. On the staff, *The Westminster gazette*, 1912-13, and its art critic, 1913-14. In 1913 he married Katherine Mansfield (q. v.). Reviewer for *The Times literary supplement*, 1914-18. Invalided early in the War, he was then connected with the Political Intelligence Department of the War Office, 1916-19; Chief Censor, 1919. Officer, Order of the British Empire, 1920. Editor of *The Athenæum*, 1919-21; of *The Adelphi*, 1923-30. Clark Lecturer, Cambridge, 1924. William Noble Fellow, Liverpool, 1931. Lectured in America, 1935. Has contributed articles to various publications.

For critical comment, see the Criticism section of the Survey.

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The critic in judgment, or, Belshazzar of Baronscourt, 1913?; Fyodor Dostoevsky, a critical study, 1916; The evolution of an intellectual, 1919; Aspects of literature, 1920; * Countries of the mind, essays in literary criticism, 1922; * The problem of style, 1922; Pencilings, little essays on literature, 1923; Discoveries, essays in literary criticism, 1924; * To the unknown God, essays towards a religion, 1924; Wrap me up in my Aubusson carpet, 1924; * Keats and Shakespeare, a study of Keats' poetic life from 1816 to 1820, 1925; The life of Jesus, 1926 (Am. ed., Jesus, man of genius); Things to come, essays, 1928 (seq. to To the unknown God); God, being an introduction to the science of metabiology, 1929; D. H. Lawrence, two essays, 1930; Studies in Keats, 1930; Countries of the mind, essays in literary criticism, 1931 (second series); * Son of woman, the story of D. H. Lawrence, 1931; The fallacy of economics, 1932; The necessity of communism, 1932; * The life of Katherine Mansfield, 1933 (with Ruth E. Mantz); * Reminiscences of D. H. Lawrence, 1933; William Blake, 1933.

Poems

Poems, 1916-20, 1921.

Plays

Cinnamon and Angelica, a play, 1920.

Novels

Still life, 1916; The things we are, a novel, 1922; The voyage, 1924.

Translations

Pages from the journal of an author, Fyodor Dostoevsky, 1916 (trans. with S. Koteliensky); Shestov, Lev. Anton Tchekhov and other essays, 1916 (trans. with S. Koteliensky. Am. ed., Penultimate words and other essays); Dostoevsky, letters and reminiscences, 1923 (trans. with S. S. Koteliensky).

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| age pilgrimage, a narrative | 659 |
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| Chesterton (AIS) | 20 ('21): 658; 21 ('22): 209, |
| Cumberland | 265, 504; 23 ('24): 20, 337, |
| Dilly Tante | 844; 24 ('25): 634; 25 ('26): |
| Heppenstall, Rayner. Middle- | 664; June 28, 1928: 476; |
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| Hyde | 302; Oct. 29, 1931: 837 |
| Mais (SMA) | Nation, 116 ('23): 442; 117 |
| Monro | ('23): 171; 138 ('34): 654 |
| Rothenstein (2d ser.) | Nation and Ath., 43 ('28): |
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| Williams (CCL) | New Crit., 4 ('26): 193 |
| Woolf | New Repub., 31 ('22): 221; |
| | 32 ('22): 254; 46 ('26): 115; |
| | 67 ('31): 239 |
| Bookm., 73 ('31): 547 | New Statesman, 16 ('20-'21): |
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| (portrait); 67 ('25): 263 | 34 ('29): 90; 35 ('30): 648 |
| Books, Apr. 26, 1931: 3; | New Statesm. and Nat., 1 |
| Oct. 8, 1933: 7 | ('31): 328 |
| Bost. Trans., June 3, 1931: 2; | N. Y. Times, Nov. 12, 1922: 5; |
| Oct. 18, 1933: 2 | Feb. 18, 1923: 10; Nov. 30, |
| Crit., 2 ('23-'24): 484 | 1930: 18; Apr. 26, 1931: 2; |
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| 671 | N. Y. World, Jan. 5, 1930: |
| Edin. Rev., 233 ('21): 125 | 111m |
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- 138 ('24): 520; 139 ('25): 140 ('28): 943; 143 ('29):
 193; 146 ('28): 123; 151 sup. 537; 146 ('31): sup.
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 Sat. Rev. of Lit., 7 ('31): 960 ('33): 191
 Spec., 128 ('22): 471, 564; Yale Rev. n. s., 10 ('21): 865;
 132 ('24): 162, 793, 966; 13 ('23): 176
 134 ('25): 17; 135 ('25): 491;

L(eopold) H(amilton) Myers, 1881-

Born at Cambridge, the son of Frederick W. H. Myers, a founder of the Society for Psychical Research. Educated at Eton and Trinity College, Cambridge. On his father's death in 1901, he left the university and embarked on a course of study for the diplomatic service. An attack of pneumonia, followed by a weakness of the lungs, compelled him to abandon the project. In the next few years he traveled in Europe, Egypt, and America. Married, in 1908, the eldest daughter of General William T. Palmer, builder of the Rio Grande railroad and founder of Colorado Springs. Since then he has resided chiefly in England.

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Novels

* The Orissers, 1922; * The Clio, 1925; The near and the far, 1929; Prince Jali, 1931 (seq. to The near and the far).

Poems

Arvat, a dramatic poem, 1908.

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| Collins (TLP) | New Statesman, 20 ('22-'23): |
| Gould | 485; 2 ('31): 648 |
| | N. Y. Times, Apr. 29, 1923: 11 |
| Lit. Rev., 3 ('22-'23): 715 | (portrait); Feb. 16, 1930: 25 |
| Lond. Merc., 13 ('25-'26): 315 | Sat. Rev., 135 ('23): 259; 140 |
| Lond. Times, 22 ('23): 58; | ('25): 542; 148 ('29): 518 |
| 24 ('25): 770; Nov. 7, 1929: | Spec., 130 ('23): 293 |
| 894 | |

Henry W(oodd) Nevinson, 1856-

Born of a middle-class family. With the aid of scholarships he attended Shrewsbury School and Christ Church, Oxford. For many years, he has been foreign correspondent for English news-

papers: for *The Daily chronicle*, during the Greek and Turkish War, 1897, in Crete, 1897, in Spain, 1898, during the Boer War, 1899-1902, in Central Africa, 1904-05, in Russia, 1905-06, the Caucasus and Georgia, 1906-07; for *The Manchester guardian*, in India, 1907-08; for *The Daily chronicle*, in Bulgaria, 1912; for *The Daily news*, in Berlin, 1914. As war correspondent, he saw service in the Dardanelles, 1915, in Egypt, 1916, and in France and Germany, 1918-19. Leader writer, *The Daily chronicle*, 1897-1903; *The Daily news*, 1908-09. Staff of *The Nation*, 1907-23. Special correspondent, *The Manchester guardian*, 1921-29. Married Evelyn Sharp, journalist and writer of children's stories, 1933.

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Observations and Reminiscences

Scenes in the thirty days war between Greece & Turkey, 1897, 1898; Ladysmith, the diary of a siege, 1900; The dawn in Russia, or, Scenes in the Russian revolution, 1906; A modern slavery, 1906; The new spirit in India, 1908; The Dardanelles campaign, 1918; * Changes and chances, 1923; * More changes, more chances, 1925; * Last changes, last chances, 1928; * In the dark backward, 1934.

Essays and Studies

Pictures of classic Greek landscape and architecture by John Fulleylove, R. I., with a text in explanation by Henry W. Nevinson, 1897; Books and personalities, 1905; Essays in freedom, 1909; Peace and war in the balance, delivered at South Place institute on Dr. Conway's birthday, March 17, 1911, 1911; The growth of freedom, 1912; Essays in rebellion, 1913; Essays in freedom and rebellion, 1921; Farewell to America, 1922; The English, 1929; Rough islanders, or, The natives of England, 1930 (Am. ed., The natives of England, 1931); Ourselves, an essay on the national character, 1933.

Short Stories and Sketches

Neighbours of ours, 1895; In the valley of Tophet, 1896; The plea of Pan, 1901; Between the acts, 1903; Original sinners, 1920.

Poems

Lines of life, 1920.

Travel

Sketches on the old road through France to Florence, by A. H. Hallam Murray accompanied by Henry W. Nevinson and Montgomery Carmichael, 1904 (also pub. as *On the old road through France to Florence*, 1929).

Biography

A sketch of Herder and his times, 1884; *Life of Friedrich Schiller*, 1889; *Goethe, man and poet*, 1931.

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| Cunliffe (TC) | Nation and Ath., 44 ('28): 449; 48 ('30): 198 |
| Ath., 1905, 1: 557 | New Repub., 45 ('26): 335; 58 ('29): 336; 70 ('32): 244 |
| Atlan., 96 ('05): 848 | New Statesman, 22 ('23): 88; 25 ('25): 634 |
| Bookm., 53 ('21): 253 | New Statesm. and Nat., 2 ('31): sup. vii |
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| Critic, 47 ('05): 380 | Spec., 94 ('05): 924; 131 ('23): 600; 145 ('30): sup. 537 |
| Dial, 39 ('05): 91 | Yale Rev. n. s., 22 ('32): 184 |
| Liv. Age, 244 ('05): 199 | |
| Lond. Times, 22 ('23): 661; 24 ('25): 594; Dec. 3, 1931: 976 | |
| Nation, 112 ('21): 717; 128 ('29): 350; 132 ('31): 417; 134 ('32): 678 | |

(Sir) Henry (John) Newbolt, 1862-1938

Born at Bilston, the son of a clergyman and grandson of a naval captain. Educated at Clifton College and Corpus Christi College, Oxford; M. A., 1888; Honorary Fellow, 1920. Barrister, Lincoln's Inn, 1887; practiced until 1899. Edited *The Monthly review*, 1900-04. Controller of Wireless and Cables during the World War. Knighted, 1915; Companion of Honour, 1922. Official Naval Historian, 1923. Vice-President, Navy Records Society. President of English Association, 1927-28. Has honorary degrees from

Cambridge, Sheffield, Bristol, Oxford, Glasgow, Toronto, St. Andrews. Vice-President, Royal Society of Literature and Member of the Academic Committee. Professor of Poetry, R. S. L., 1911-21. Has edited many anthologies of English prose and poetry. Is best known perhaps for his own poetry of the sea. He died on April 19th, 1938.

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Poems

Admirals all and other verses, 1897; * The island race, 1898; The sailing of the long-ships and other poems, 1902; Songs of the sea, 1904 (with music by C. V. Stanford); Clifton chapel and other school poems, 1908; Songs of memory and hope, 1909; * Collected poems, 1897-1907, 1910; Songs of the fleet, 1910 (with music by C. V. Stanford); Poems, new and old, 1912; Drake's drum and other songs of the sea, 1914; The king's highway, 1915; Animal poems and stories, 1916; St. George's day and other poems, 1918; The linnet's nest, 1927; A child is born, 1931.

Historical and Naval Studies

The year of Trafalgar being an account of the battle and of the events which led up to it, with a collection of the poems and ballads written thereupon between 1805 and 1905, 1905; The story of the Oxfordshire and Buckinghamshire light infantry (The old 43rd and 52nd regiments), 1915; The war and the nations, 1915; A note on the history of submarine war, 1917?; Submarine and anti-submarine, 1918; A naval history of the war, 1914-1918, 1920; Naval operations, 1920-31 (5 volumes; Vols. I-III by Sir Julian S. Corbett); Days to remember, the British Empire in the great war, 1924 (with John Buchan).

Essays and Studies

A new study of English poetry, 1917; The book of the long trail, 1919; Poetry and time, 1919; The book of good hunting, 1920; Studies green and gray, 1926; The building of Britain, a series of historical paintings in St. Stephen's hall, Westminster, 1927; The idea of an English association, 1928.

Memoirs

* My world as in my time, memoirs of Sir Henry Newbolt, 1862-1932, 1932-.

Novels

Taken from the enemy, 1892; The old country, a romance, 1906; The new June, 1909; The Twymans, a tale of youth, 1911; Aladore, 1914.

Books for the Young

The book of the blue sea, 1914; The book of the thin red line, 1915; Tales of the great war, 1916; The book of the happy warrior, 1917; The book of the Grenvilles, 1921.

Plays

Mordred, a tragedy, 1895.

Selections

Prose and poetry, 1920 (sel. by the author).

Librettos

The travelling companion, opera in 4 acts (after the tale of Hans Andersen), 1919 (composed by Charles V. Stanford).

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Archer	Ath., 1914, 2: 422
Authors	Bookm. (Lond.), 13 ('98): 173
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Cumberland	Edin. Rev., 210 ('09): 395
Kernahan (Six)	Eng. Hist. Rev., 44 ('29): 322
Murry, John M. Aspects of literature. 1920	Lond. Times, 20 ('21): 793; 25 ('26): 649; Dec. 6, 1928: 947; July 30, 1931: 591
Spicer-Simson	New Statesm. and Nat., 2 ('31): 486
Williams	N. Y. Times, July 23, 1922: 11
	Sat. Rev., 142 ('26): 340; 147 ('29): 78; 152 ('31): 57
Am. Hist. Rev., 34 ('29): 834; 37 ('32): 337	Spec., 127 ('21): 566; 141 ('28): 790

Ernest Newman, 1868-

Educated at Liverpool College and Liverpool University. Had intended to enter the Indian Civil Service, but his health failed. Went into business in Liverpool, but did musical criticism and literary work as well. On staff of Midland Institute, 1903. Musical critic, *The Manchester guardian*, 1905; *The Birmingham post*,

1906-19. Resigned to settle in London. Musical critic of *The Sunday times*.

"My 'unprofessional interests,'" he writes, "so far as these are mentionable at all . . . are billiards, gardening, and gambling."

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Studies

Gluck and the opera, a study in musical history, 1895; A study of Wagner, 1899; Wagner, 1904; Musical studies, 1905; Elgar, 1906; Hugo Wolf, 1907; Richard Strauss, 1908; Wagner as man & artist, 1914; A musical motley, 1919; The piano-player and its music, 1920; A musical critic's holiday, 1925; The unconscious Beethoven, an essay in musical psychology, 1927; What to read on the evolution of music, 1928; Solo singing, 1929; Fact and fiction about Wagner, 1931; The life of Richard Wagner, 1933-; The man Liszt, a study of the tragi-comedy of a soul divided against itself, 1934.

Translations

Weingartner, Felix. On conducting, 1906; Schweitzer, Albert. J. S. Bach, 1911; Rolland, Romain. Beethoven the creator, 1929-.

Miscellaneous

Stories of the great operas, 1928-30.

STUDIES AND REVIEWS

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| Cumberland (SDM) | Nation, 119 ('24): 656; 136 ('33): 292 |
| Engel, Carl. Discords mingled, essays on music. 1931 | New Repub., 42 ('25): 106; 69 ('32): 249 |
| Mason, Daniel G. The dilemma of American music and other essays. 1928 | New Statesman, 16 ('20-'21): 622; 25 ('25): 364 |
| Bookm., 76 ('33): 286 | New Statesm. and Nat., 2 ('31): 145; 5 ('33): sup. 332 |
| Books, May 19, 1929: 21; Feb. 26, 1933: 3 | N. Y. Times, Apr. 12, 1925: 11 (portrait); Nov. 8, 1931: 12; March 12, 1933: 1 |
| Lit. Dig., Dec. 13, 1924: 4 | Sat. Rev. of Lit., 1 ('24-'25): 477, 772 |
| Lond. Merc., 12 ('25): 424 | Spec., 147 ('31): 192; 150 ('33): 340 |
| Lond. Times, 18 ('19): 545; 24 ('25): 411; July 2, 1931: 524; Feb. 16, 1933: 105 | |

Robert (Malise Bowyer) Nichols, 1893-

Born in the Isle of Wight, the son of John Bowyer Buchanan Nichols, poet. Educated at Winchester and Trinity College, Oxford. Obtained a commission and served on the Western Front, 1914-16. Disabled by shell shock. Propaganda work in the United States for the Ministry of Information, 1918-19. Held Lafcadio Hearn's chair as Professor of English Literature, Imperial University, Tokyo, 1921-24. Now devotes all his time to literature. Belongs to no artistic coterie. Seeks variety in the composition of his books; wants no two alike. Says he regards himself as a dramatic, rather than a lyric or didactic, poet. Believes the naturalistic school has almost destroyed the drama.

BIBLIOGRAPHY*Poems*

* Invocation, war poems and others, 1915; * Ardours and endurances, also A faun's holiday & Poems and phantasies, 1917; The assault and other war poems from "Ardours and endurances," 1918; The budded branch, 1918; Invocation & Peace celebration hymn for the British peoples, 1919; Aurelia & other poems, 1920; A year's grain, 1921; Winter berries, 1924 (with Norah Nichols); Epic wind, 1928; Fisbo, or, The looking-glass loaned, 1934.

Plays

Guilty souls, a drama in four acts, 1921; Twenty below, being a drama of the road, 1927 (with Jim Tully); Wings over Europe, a dramatic extravaganza on a pressing theme, 1929 (with Maurice Browne).

Novelette

Under the yew, or, The gambler transformed, 1928.

Short Stories

The smile of the Sphinx, 1920; Fantastica, being The smile of the Sphinx and other tales of imagination, 1923.

Translations and Revisions

Masterpieces of Chikamatsu . . . translated by Asataro Mujamori, 1926 (rev. by Robert Nichols); Turgenev, Ivan S. Hamlet and Don Quixote, an essay, 1930 (trans. by Robert Nichols).

STUDIES AND REVIEWS

Agate (1924)	Lit. Rev., 3 ('22-'23): 4; 4
Aiken	('23-'24): 419
Authors	Liv. Age, 306 ('20): 235
† Gawsworth	(Binyon)
Mais	Lond. Merc., 2 ('20): 366
Monro	Lond. Times, 19 ('20): 418;
Moore	21 ('22): 358; May 3, 1928:
Rothenstein (2d ser.)	329
Swinerton	Nation, 117 ('23): 650
Vines	Nation (Lond.), 26 ('19-'20):
Williams-Ellis	478
Am. Merc., 1 ('24): 123	N. Y. Times, Oct. 21, 1923: 9
Freeman, 2 ('20): 331	No. Am., 219 ('24): 141

(Hon.) Harold (George) Nicolson, 1886—

Born at Tehran, Persia; the son of Sir Arthur Nicolson, 11th Bt., later Baron Carnock, Ambassador to Madrid and St. Petersburg. Spent early childhood in Persia, Hungary, Bulgaria, Morocco. Educated at Wellington and Balliol College, Oxford. Entered Foreign Office, 1909; First Secretary Diplomatic Service, 1920; Counsellor, 1925. Served at Madrid, 1910; Constantinople, 1911; British Delegation to Peace Conference, 1919; Tehran, 1925; Berlin, 1927. Resigned, 1929. Editorial Staff, *The Evening standard*, 1930. Contested as New Party candidate, 1931, and edited its journal, *Action*. Married, 1913, Hon. Victoria Sackville-West (*q. v.*), with whom he toured United States, 1933. Fellow, Royal Society of Literature. Companion of St. Michael and St. George. Hon. Dr. (U. of Athens).

For critical comment, see the Biography section of the Survey.

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Biography

Paul Verlaine, 1921; * Tennyson, aspects of his life, character and poetry, 1923; * Byron, the last journey, April 1823–April 1824, 1924; * Swinburne, 1926.

Studies in Diplomacy

Sir Arthur Nicolson, bart., first Lord Carnock, a study in the old diplomacy, 1930 (Am. ed., Portrait of a diplomatist); * Peace—

making, 1919, 1933; * Curzon, the last phase, 1919-1925, a study in post-war diplomacy, 1934.

Essays and Studies

The development of English biography, 1927; Swinburne and Baudelaire, 1930; People and things, wireless talks, 1931; The new spirit in literature, 1931.

Novels

Sweet waters, a novel, 1921; Public faces, a novel, 1932.

Sketches

* Some people, 1927.

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| Dilly Tante | New Repub., 36 ('23): 51; 39 ('24): 25; 64 ('30): 183; 76 ('33): 247 |
| Bookm., 72 ('30): 179 | |
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| Commonweal, 4 ('26): 505 | |
| Cur. His., 33 ('30): xxi; 38 ('33): iv | N. Y. Times, March 5, 1922: 16; Sept. 14, 1930: 3; Sept. 17, 1933: 1 |
| Dial, 78 ('25): 511 | Sat. Rev., 135 ('23): 734; 149 ('30): 454; 155 ('33): 597 |
| Lit. Rev., 4 ('24): 852 | Sat. Rev. of Lit., 9 ('33): 466; 10 ('33): 105 |
| Lond. Merc., 8 ('23): 100; 9 ('24): 662 | Spec., 128 ('22): 83; 132 ('24): 427; 144 ('30): 612; 150 ('33): 869 |
| Lond. Times, 20 ('21): 208; 22 ('23): 237; 23 ('24): 141; Apr. 3, 1930: 283 | Yale Rev. n. s., 23 ('34): 386 |
| Nation, 117 ('23): 559; 137 ('33): 451 | |
| Nation and Ath., 47 ('30): 51 | |

Alfred Noyes, 1880-

Born in Staffordshire. Educated at Exeter College, Oxford, and immediately made poetry his profession. Visited the United States, 1913, delivering the Lowell Lectures on *The sea in English poetry*. Professor of English Literature, Princeton, 1914-23. Defective eyes prevented his actively engaging in World War service. Attached to Foreign Office, 1916. Commander, Order of the

British Empire, 1918. Believes that much of the literature of rebellion is futile because it takes as its protagonist the universe itself, and that writers of the impartial method stand chance of being recognized as the more enduring. Calls order, proportion, and care for form needs of literary art.

For critical comment, see the Poetry section of the Survey.

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Poems

The loom of years, 1902; The flower of old Japan, a dim strange tale for all ages, 1903; Poems, 1904; The forest of wild thyme, a tale for children under ninety, 1905; Drake, an English epic, 1906-08 (books I-XII); The flower of old Japan and other poems, 1907; Forty singing seamen and other poems, 1907; The Golden hynde and other poems, 1908; The enchanted island and other poems, 1909; * Collected poems, Vols. I-II, 1910, Vol. III, 1920, Vol. IV, 1927; The prayer for peace, 1911; The carol of the fir tree, 1912; Peace poems, 1913 (repr. from Collected poems); * Tales of the Mermaid tavern, 1913; Two Christmas poems, 1913; The wine-press, a tale of war, 1913; A tale of old Japan, 1914; The lord of misrule and other poems, 1915; A salute from the fleet and other poems, 1915; Songs of the trawlers, 1916; The avenue of the allies and Victory, 1918; The new morning, poems, 1918; The strong city, 192-?; The elfin artist and other poems, 1920; Selected verse including A victory dance and other poems old and new, 1921; * The torch-bearers, 1922-30 (Watchers of the sky; The book of earth; The last voyage); Songs of Shadow-of-a-leaf and other poems, 1924; Princeton, May 1917, The call of the spring, 1925; Dick Turpin's ride and other poems, 1927; Ballads and poems, 1928.

Plays

Rada, a drama of war in one act, 1914 (rev. as Rada, a Belgian Christmas eve, 1915); Rada, a Belgian Christmas eve, 1915 (also pub. as A Belgian Christmas eve); Robin Hood, a play in five acts, 1926! (Am. ed., Sherwood, or, Robin Hood and the three kings, a play in five acts, 1911).

Short Stories

Walking shadows, 1918; Beyond the desert, a tale of Death Valley, 1920.

Novels

The hidden player, 1924; The return of the scare-crow, 1929 (Am. ed., The sun cure, 1929).

Essays and Studies

William Morris, 1908; What is England doing? 1916; Some aspects of modern poetry, 1924; New essays and American impressions, 1927; The opalescent parrot, essays, 1929; Tennyson, 1932; The unknown God, 1934.

Miscellaneous

Mystery ships, trapping the "U" boats, 1916; Open boats, 1917.

STUDIES AND REVIEWS

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| Adcock (GGS) | Cal. Mod. Lett., 2 ('25): 65 |
| Bennett | Cent., 88 ('14): 349 |
| Braybrooke (SVC) | Cur. Op., 54 ('13): 315 (portrait) |
| Brenner | Edin. Rev., 210 ('09): 378 |
| Davison | Forum, 43 ('10): 552 |
| Dilly Tante | Lit. Rev., 2 ('22): 700, 830 |
| Hind (MAI) | Liv. Age, 285 ('15): 742 |
| Hoyt | Lond. Times, 19 ('20): 381; |
| Inge | 21 ('22): 188; 23 ('24): 608; |
| Jerrold, Walter C. Alfred | 24 ('25): 444, 496; Dec. 11, |
| Noyes. 1930 | 1930: 1060; May 10, 1934: |
| Kernahan (Six) | 338 |
| Mackenzie | Nation, 97 ('13): 617; 109 |
| Monro | ('22): 638; 116 ('25): 89 |
| Phelps (AEP) | N. Y. Times, May 28, 1922: 9; |
| Schelling | Dec. 28, 1924: 12; Aug. 30, |
| Van Doren | 1925: 12; Aug. 11, 1929: 7; |
| Wild | Dec. 7, 1930: 2 |
| Williams | No. Am., 200 ('14): 85 |
| Ath., 1913, 1: 691; 1920, 2: | Sat. Rev., 133 ('22): 420; 157 |
| 142 | ('34): 609 |
| Bookm. (Lond.), 30 ('06): 199 | Sat. Rev. of Lit., 1 ('25): 476; |
| (portrait); 39 ('10): 149; 48 | Aug. 1, 1925: 5; 6 ('29): 155; |
| ('15): 41; 61 ('22): 253, 265; | 7 ('30): 420 |
| 66 ('24): 315; 67 ('24): 98; | Spec., 128 ('22): 405; 132 |
| 68 ('25): 189 | ('24): 962 |
| Books, Feb. 15, 1931: 14 | Yale Rev. n. s., 3 ('13-'14): |
| Bost. Trans., Dec. 17, 1930: 2 | 287 |

Florence Roma Muir Wilson O'Brien. *See Romer Wilson, pseud.*

Sean O'Casey, 1884-

Born in Dublin of poor parents. Educated "in the streets of Dublin"; learned to read when twelve. Employed as builder's laborer, railway and general laborer. Lived in tenements and participated in the Easter Rebellion, 1916; his life in constant danger. His first book, *The story of the Irish citizen army*, was issued under the Gaelic form of his name, the confusing initial "P." being actually a misprint. Began his association with the Abbey Theatre, 1923, when *The shadow of a gunman* was produced. *Juno and the paycock* won the Hawthornden Prize, 1925. He is deeply interested in the plight of the poor.

For critical comment, see the Drama section of the Survey.

BIBLIOGRAPHY

Plays

* Two plays: *Juno and the paycock*, *The shadow of a gunman*, 1925; * *The plough and the stars*, a tragedy in four acts, 1926; *The silver tassie*, a tragi-comedy in four acts, 1928; *Within the gates*, a play of four scenes in a London park, 1933.

Miscellaneous

The story of the Irish citizen army, 1919 (by P. O'Cathasaigh); *Windfalls*, stories, poems and plays, 1934.

STUDIES AND REVIEWS

Agate (1925)	Liv. Age, 321 ('24): 869; 328
Agate (1926)	('26): 693
Byrne	Lond. Merc., 14 ('26): 189,
Cunliffe (MEP)	299
Cunliffe (TC)	Lond. Times, July 5, 1928:
Dilly Tante	501; Dec. 7, 1933: 872
Eaton	Nation, 122 ('26): 348; 138
Fehr	('34): 476
Hodson	New Statesman, 26 ('25): 207
Nichols	N. Y. Times, March 8, 1925: 5
	No. Am., 224 ('27): 325
Bost. Trans., Aug. 11, 1928: 2	Sat. Rev., 140 ('25): 549
Lit. Rev., March 21, 1925: 5	Sat. Rev. of Lit., 10 ('34): 519
	Spec., 135 ('25): 923

Seán O'Faoláin, 1900-

Educated at the National University of Ireland and at Harvard University. Interested and active in the revolution, 1918-21; took the Republican side in Civil Trouble, 1922-24; Director of Publicity for the Irish Republican Army. Taught, 1924-25. Commonwealth Fellow to Harvard, 1926-28; John Harvard Fellow, 1928-29. Lecturer on Anglo-Irish Literature, Boston College, 1929. Lecturer in English, St. Mary's Training College, Strawberry Hill, 1929-33. Has abandoned teaching for writing and journalism. He lives in County Wicklow, and is interested in walking, gossiping, good food and drink! *Midsummer night madness* has been translated into Danish, Swedish, and French.

BIBLIOGRAPHY*Fiction*

Midsummer night madness and other stories, 1932 (intro. by Edward Garnett); *A nest of simple folk*, a novel, 1933.

Biography

The life story of Eamon DeValera, 1933; Constance Markievicz, or, The average revolutionary, a biography, 1934.

REVIEWS

Bookm., 75 ('32): iii	New Repub., 77 ('34): 313
Books, Jan. 7, 1934: 3	New Statesm. and Nat., 3
Cath. World, 135 ('32): 628	('32): 297; 6 ('33): 417
Lond. Times, March 3, 1932:	N. Y. Times, March 27, 1932:
152	7; Jan. 7, 1934: 1
Nation, 134 ('32): 495; 138	Sat. Rev. of Lit., 10 ('34): 391
('34): 105	Spec., 151 ('33): 455

Liam O'Flaherty, 1897-

Born in the Arran Islands. Came of a poor Catholic family. At thirteen sent to school with intention of entering the church. Educated at Rockwell College, Blackrock College, and University College, Dublin. Organized a Republican corps in 1913, while a student. Served with the British in the World War; became a socialist. Says that contact with working men in trenches and camps awakened his conscious mind. Invalided out of service, 1918. Tramped the world, working as deckhand, porter, filing

clerk, farm laborer. Was in Asia Minor, South America, Canada; worked in a rubber factory in the United States. Returned to Ireland, 1920; became engaged in communist activities. Wrote for Republican papers. In the autumn, 1922, he set himself definitely to creative writing. *The informer* won the James Tait Black Prize for fiction. Though it was written merely as a pot-boiler, it was given an enthusiastic critical reception.

For critical comment, see the Novel and Short Story sections of the Survey.

BIBLIOGRAPHY

Novels

Thy neighbour's wife, 1923; The black soul, 1924; The informer, 1925; * Mr. Gilhooley, 1926; * The assassin, 1928; The house of gold, 1929; Return of the brute, 1929; The puritan, 1931; Skerrett, 1932; The martyr, 1933.

Short Stories

* Spring sowing, 1924; Civil war, 1925; The child of God, 1926; The tent, 1926; The terrorist, 1926; The fairy goose and two other stories, 1927; Red Barbara and other stories: The Mountain tavern, Prey, The oar, 1928; The Mountain tavern and other stories, 1929; The ecstasy of Angus, 1931; The wild swan and other stories, 1932 (foreword by Rhys Davies).

Autobiography

Two years, 1930; Shame the devil, 1934.

Belles Lettres

The life of Tim Healy, 1927; Joseph Conrad, an appreciation, 1930; A cure for unemployment, 1931.

Description and Travel

A tourist's guide to Ireland, 1929; I went to Russia, 1931.

Plays

Darkness, a tragedy in three acts, 1926.

STUDIES AND REVIEWS

† Casanova
Dilly Tante

† Gawsworth (2d ser.)
Linati

- Bookm., 72 ('30): 322; 75 ('32): 741
 Bookm. (Lond.), 65 ('23): 122 (portrait)
 Books, Oct. 5, 1930: 4; Nov. 8, 1931: 25; Oct. 30, 1932: 11; June 11, 1933: 4
 Bost. Trans., Nov. 9, 1932: 2
 Lit. Rev., 4 ('24): 627; March 7, 1925: 3; Apr. 9, 1927: 1
 Lond. Merc., 10 ('24): 212; 13 ('25): 210
 Lond. Times, 22 ('23): 668; 23 ('24): 610; 24 ('25): 616; July 31, 1930: 621
 Nation, 137 ('33): 165
 New Repub., 39 ('24): 163
 New Statesman, 22 ('23): 82; 35 ('30): 684
 N. Y. Eve. Post, Oct. 4, 1930: 4d
 N. Y. Times, March 2, 1924: 8; Oct. 11, 1925: 9; Feb. 13, 1927: 2; Aug. 12, 1928: 7; Aug. 26, 1928: 2; May 19, 1929: 2; Oct. 13, 1929: 2; Feb. 16, 1930: 7; Oct. 5, 1930: 4; Feb. 21, 1932: 7; June 11, 1933: 6
 Sat. Rev., 138 ('24): 398; 143 ('27): 944; 148 ('29): 456; 150 ('30): 321
 Sat. Rev. of Lit., 1 ('24-'25): 787; 5 ('28): 140; 6 ('29): 73, 472; 8 ('31): 208; 9 ('33): 641
 Spec., 131 ('23): 604; 133 ('24): 468; 135 ('25): 560; 138 ('27): 1089; 145 ('30): 356

George Oliver. *See* Oliver Onions, *pseud.*

Edith Olivier

Descended from an old Huguenot family, settled for several generations in England. Born in Wilton Rectory, the daughter of Canon Dacres Olivier. Of herself and her work, Miss Olivier writes, "has spent all her life in Wiltshire, never having lived more than ten miles from the spire of Salisbury Cathedral. Educated by governesses at home, and is thankful she never went to School. Read History for a few terms at St. Hugh's College, Oxford. Broke down in health, and had to leave the university without entering for her final examinations. Lived the ordinary life of an English 'Provincial Lady,'—county work, private theatricals, visiting the poor, entertaining uncles and aunts, walking, reading, and sewing. Never thought of writing till she was middle-aged, then woke one night, and began to scribble *The love-child*. Since then, has written a book nearly every year, and loves writing. Enjoys conversation, especially in gardens, and seldom hears any in towns. Is interested in politics and is an ardent Conservative, although most of her friends belong to other parties if to any at all. Likes lying in bed and also driving a motor, but has not yet

discovered a method for combining these two tastes. Lives in a little house in Wilton Park, where Sidney wrote his *Arcadia* and where in 1933 the 300th anniversary of George Herbert's death was celebrated by a pageant in which she played the part of the poet's mother, admired by Dr. Donne, played in this case by Dean Inge."

BIBLIOGRAPHY

Novels

The love-child, 1927; * As far as Jane's grandmother's, 1928; The triumphant footman, a farcical fable, 1930; * Dwarf's blood, 1931; The seraphim room, 1932 (Am. ed., Mr. Chilvester's daughters, 1933).

Children's Books

The underground river, 1928.

Biography

The eccentric life of Alexander Cruden, 1934 (Am. ed., Alexander the corrector); Mary Magdalen, 1934.

Belles Lettres

Moonrakings, a little book of Wiltshire stories . . . arranged by E. Olivier and M. K. S. Edwards, 1930.

STUDIES AND REVIEWS

Authors	Bost. Trans., Aug. 20, 1930: 2; Feb 4, 1933: 2
Bookm., 69 ('29): 309; 76 ('33): 199	N. Y. Times, Apr. 21, 1929: 8; Aug. 17, 1930: 6; July 5, 1931: 7; Jan. 8, 1932: 6
Books, Apr. 28, 1929: 5; July 20, 1930: 4; June 28, 1931: 3; Jan. 8, 1933: 2	Sat. Rev., 146 ('28): 856 Sat. Rev. of Lit., 6 ('30): 1203; 8 ('31): 4

Carola (Mary Anima) Oman, 1897—

Born at Oxford. Father, Sir Charles Oman, Chichele Professor of Modern History at Oxford, Fellow of All Souls, and M. P. for Oxford University. Educated at Wychwood School. During the

War worked in English hospitals and later as a nurse in France. Decided against further schooling; looked to writing as a career. Cannot remember when she did not write. Composed fairy tales and children's plays when a child. The first draft of *The holiday* was done at the age of twelve. Before writing *Crouchback*, she studied sources and authorities for more than a year. Works slowly and continuously once she has begun a book; can spend as much as six hours a day on her writing. Prefers the country to London life. Has traveled in Europe. Lives in an Elizabethan manor house near St. Albans. Fellow, Royal Historical Society. In 1922 she was married to Captain Gerald Lenanton, R. H. A.

BIBLIOGRAPHY

Novels

Princess Amelia, 1924; The road royal, 1924; King heart, 1926; Mrs. Newdigate's window, 1927 (by C. Lenanton); The holiday, 1928 (by C. Lenanton); Crouchback, 1929; Miss Barrett's elopement, 1929 (also pub. as The Barretts of Wimpole street, 1934); "Fair stood the wind . . .," 1930; Major Grant, 1931; The empress, 1932; The best of his family, 1933.

Poems

The Menin Road and other poems, 1919.

REVIEWS

Books, Feb. 23, 1930: 2;	N. Y. Times, Feb. 8, 1925: 9;
Feb. 14, 1932: 17	Nov. 3, 1929: 14; March 23,
Bost. Trans., March 7, 1925:	1930: 24; Feb. 7, 1932: 11
6; Nov. 23, 1929: 3; Feb. 14,	Sat. Rev. of Lit., 6 ('30): 918,
1932: 17	1089
Lond. Times, Oct. 9, 1924: 628	

Oliver Onions, pseud., 1873—

Born at Bradford, Yorkshire. For some years apprenticed to a firm of designers. Studied at the National Arts Training Schools, South Kensington, and in Paris, where he was active on *Le Quartier latin*. Returned to England and made his living as an artist. Designed posters and advertising, and sketched dress rehearsals. Was on staff of an illustrated weekly as an artist. When twenty-eight, started writing. Married Berta Ruck, novelist. In private life he has used the name of George Oliver.

BIBLIOGRAPHY

Novels

The compleat bachelor, 1900; The odd-job man, 1903; The drake-stone, 1906; Admiral Eddy, 1907; Pedlar's pack, 1908; Draw in your stool, 1909; Little Devil Doubt, 1909; The exception, 1910; Good boy Seldom, a romance of advertisement, 1911; * In accordance with the evidence, 1912 (trilogy, Vol. I); * The debit account, 1913 (trilogy, Vol. II); * The story of Louie, 1913 (trilogy, Vol. III); The two kisses, a tale of a very modern courtship, 1913; A crooked mile, 1914 (seq. to The two kisses); Gray youth, the story of a very modern courtship and a very modern marriage, 1914 (Am. ed. of The two kisses and A crooked mile); Mushroom Town, 1914; The new moon, a romance of reconstruction, 1918; A case in camera, 1920; The tower of oblivion, 1921; Peace in our time, 1923; 'The spite of heaven, 1925; Whom God hath sundered, a trilogy, 1925 (In accordance with the evidence; The debit account; The story of Louie); Cut flowers, 1927; The open secret, 1930; A certain man, 1931; Catalan circus, 1934.

Short Stories

Tales from a far riding, 1902; Back o' the moon and other stories, 1906; Widdershins, 1911; Ghosts in daylight, 1924; The painted face, 1929 (The painted face; The rosewood door; The master of the house).

Belles Lettres

The work of Henry Ospovat, with an appreciation, 1911.

STUDIES AND REVIEWS

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| Dilly Tante | 757; Nov. 3, 1921: 715; |
| † Gawsorth (2d ser.) | Nov. 13, 1930: 938 |
| Swinerton | N. Y. Times, March 27, 1921: |
| | 22; Dec. 18, 1921: 12; |
| Bookm., 63 ('26): 166 | Nov. 28, 1926: 9; Nov. 30, |
| Bookm. (Lond.), 76 ('29): 46, | 1930: 28 |
| 203 | N. Y. World, Oct. 31, 1926: 11 |
| Bost. Trans., Nov. 13, 1926: 4 | Sat. Rev. of Lit., 3 ('27): 217; |
| Lit. Rev., Dec. 3, 1921: 219 | 7 ('30): 492 |
| Lond. Times, Nov. 18, 1920: | |

A(lfred) R(ichard) Orage, 1873-1934

Born in Dacre, Yorkshire. Educated privately. Trained as a teacher; certificated in 1893. Taught until 1905. To London as a journalist, 1906. Formerly editor, *The New age*; at the time of his death he was editor of *The New English weekly*. He lectured in United States. In 1927 married an American. He is said to appear as Storm in Maurice Samuel's novel, *Beyond woman*.

BIBLIOGRAPHY*Essays and Studies*

Consciousness, 1907; Nietzsche in outline and aphorism, 1907; Friedrich Nietzsche, the Dionysian spirit of the age, 1908; An alphabet of economics, 1917; An Englishman talks it out with an Irishman, 1918; Readers and writers (1917-1921), 1922; The art of reading, 1930; On love, freely adapted from the Tibetan, 1932.

STUDIES AND REVIEWS

Cumberland (SDM)
Samuel, Maurice. *Beyond
woman, a novel.* 1934

Books, May 18, 1930: 10
Dial, 73 ('22): 228
Freeman, 5 ('22): 214

Nation, 130 ('30): 684; 131
('30): 449
Nation and Ath., 30 ('22): 729
N. Y. World, Sept. 26, 1930:
14
Sat. Rev., 133 ('22): 93
Springfield Republican, May
31, 1922: 10

Conal (Holmes O'Connell) O'Riordan, 1874-

Born in Dublin, the son of Daniel O'Riordan, Q. C. Educated by Jesuits in Ireland. Left school and studied for the army, until sixteen, when injured by a fall from a horse. At seventeen went on the stage, and two years later published his first book. Succeeded J. M. Synge as Director of the Abbey Theatre, 1909-15. Rejected by the army, he served at the Front with the Y. M. C. A. in the World War. Shute Lecturer on the Art of the Theatre, Liverpool University, 1933-34. He has used the pseudonym, F. Norreys Connell.

BIBLIOGRAPHY

Novels

In the green park, or, Half-pay deities, 1894 (by F. Norreys Connell, *pseud.*); The house of the strange woman, 1895 (by F. Norreys Connell, *pseud.*); The fool and his heart, being the plainly told story of Basil Thimm, 1896 (by F. Norreys Connell, *pseud.*); The nigger knights, 1900 (by F. Norreys Connell, *pseud.*); The follies of Captain Daly, a novel, 1901 (by F. Norreys Connell, *pseud.*); The young days of Admiral Quilliam, 1906 (by F. Norreys Connell, *pseud.*); Adam of Dublin, a romance of to-day, 1920; Adam and Caroline, 1921 (seq. to Adam of Dublin); In London, the story of Adam and marriage, 1922; Rowena Barnes, 1923; Married life, 1924 (seq. to Adam and Caroline); The age of miracles, a novel of our time, 1925; Young Lady Dazincourt, a discovery, 1926; Soldier born, a story of youth, 1927 (Am. ed., Yet do not grieve, 1928); Soldier of Waterloo, a story of manhood, 1928 (seq. to Soldier born).

Plays

Shakespeare's end and other Irish plays, 1912; Rope enough, a play in three acts, 1914; His Majesty's pleasure, a romantic comedy in three acts, 1925; The king's wooing, play in one act, 1930.

Studies

How soldiers fight, an attempt to depict for the popular understanding the waging of war and the soldier's share in it, 1899 (by F. Norreys Connell, *pseud.*); Napoleon passes, 1933.

Short Stories

The pity of war, 1905 (by F. Norreys Connell, *pseud.*); A martial medley, fact and fiction, 1931 (with others).

STUDIES AND REVIEWS

Weygandt (IPP)	20 ('21): 371, 750; 21 ('22): 426; 23 ('24): 627; 24 ('25): 117, 170; 26 ('27): 812
Ath., 1920, 2: 652	N. Y. Times, July 9, 1922: 21
Bost. Trans., Nov. 3, 1928: 6	Sat. Rev., 139 ('25): 305
Irish Book Lover, 12 ('20): 65	
Lond. Times, 19 ('20): 683;	

Wilfred Owen, 1893-1918

Born at Oswestry, Shropshire. As a child an ardent reader; interested in Keats. Educated at Birkenhead Institute and London University. Seriously ill at twenty, he removed to Bordeaux. Was a tutor, 1913-15. Served in the World War, 1915-18; killed in action a week before the armistice. Won the Military Cross. Denounced the idea that his war studies were poetry. "My subject is War," he wrote, "and the pity of War. The Poetry is in the pity."

BIBLIOGRAPHY*Poems*

Poems, 1920 (intro. by Siegfried Sassoon); The poems of Wilfred Owen, a new edition including many pieces now first published, and notices of his life and work, 1931 (ed. by Edmund Blunden).

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Authors

Collins (MP)

Darton

Owen, Wilfred. Poems. 1920
(intro. by Siegfried Sassoon)

Owen, Wilfred. The poems of
Wilfred Owen, a new edi-
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notices of his life and work
by Edmund Blunden. 1931

Swinerton

Lit. Dig., March 26, 1921:
36

Lond. Merc., 3 ('21): 334

Lond. Times, 20 ('21): 6

Nation and Ath., 28 ('21): 705
(Murry)

New Statesman, 16 ('21): 454

Voices, 5 ('21): 93

Violet Paget. See Vernon Lee, *pseud.*

John (Leslie) Palmer, 1885-

Educated at Balliol College, Oxford. Joined *The Saturday review*, 1909; assistant editor, 1910-15. Dramatic critic, *The Evening standard*, 1916-19. In the War Trade Intelligence Department, 1915-19. Member of British Delegation to the Peace Conference, 1919. Permanent Secretariat, League of Nations, 1920. Has lived in Geneva. Is fond of music. Under the pseudonym, Francis Beeding, he and Hilary Aidan St. George Saunders have collaborated on a series of detective novels.

BIBLIOGRAPHY

Biographical and Critical Studies

The censor and the theatres, 1912; The comedy of manners, 1913; The future of the theatre, 1913; Comedy, 1914; Bernard Shaw, an epitaph, 1915 (Am. ed., George Bernard Shaw, harlequin or patriot?); Rudyard Kipling, 1915; Studies in the contemporary theatre, 1927; Molière, his life and works, 1930; Ben Jonson, 1934.

Novels

Peter Paragon, a tale of youth, 1915; The king's men, 1916; The happy fool, 1922; Looking after Joan, 1923; Jennifer, 1926; Timothy, a novel, 1931.

Plays

Over the hills, a comedy in one act, 1914.

Novels by "Francis Beeding"

The seven sleepers, 1925; The little white hag, 1926; The hidden kingdom, 1927; The house of Dr. Edwardes, 1927; The six proud walkers, 1928; The five Flamboys, 1929; Pretty sinister, 1929; The Four Armourers, 1930; The League of discontent, 1930; Death walks in Eastrepps, 1931; The three fishers, 1931; Murder intended, 1932; Take it crooked, 1932; The emerald clasp, 1933; The two undertakers, 1933; Mr. Bobadil, 1934 (Am. ed., The street of the serpents); The one sane man, 1934.

REVIEWS

Bookm., 42 ('15): 326
Books, Sept. 28, 1930: 28;
May 6, 1934: 7
Dial, 59 ('15): 616; 61 ('16): 66
Lit. Dig. I. B. R., 2 ('24): 613
Lit. Rev., 3 ('22): 83; 4 ('24):
643
Lond. Times, 15 ('16): 154;
Sept. 17, 1931: 702; May 3,
1934: 319
Nation, 115 ('22): 384; 138
('34): 623
New Repub., 64 ('30): 327
New Statesman, 36 ('30): 272

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('31): 376
N. Y. Times, 20 ('15): 388;
21 ('16): 239; Jan. 27, 1924:
27; Sept. 21, 1930: 9;
Apr. 29, 1934: 5
Outlook, 156 ('30): 106
Sat. Rev., 119 ('15): 259; 121
('16): 424; 134 ('22): 21
Sat. Rev. of Lit., 7 ('31): 567;
10 ('34): 687
Spec., 114 ('15): 549; 146
('31): 88; 152 ('34): 805
Yale Rev. n. s., 21 ('31): 182

Eden Phillpotts, 1862—

Born at Mount Aboo, India, the son of an army officer. Educated at Plymouth. When seventeen went to London to study for the stage; in the next year became a clerk in a fire-insurance office where he continued for ten years, writing at night. Did editorial work on *Black and white* and on *The Idler*. The setting of his early work was Devonshire; some of his most successful novels have had Dartmoor for a background. He has written upwards of one hundred and sixty books, mostly fiction, and has contributed to numerous magazines. On several of his mystery novels he has used the pseudonym, Harrington Hext. Calls himself a Rationalist in religion. Lived for thirty-five years at Torquay. The novelist, Adelaide Eden Phillpotts, is his daughter.

BIBLIOGRAPHY*Novels*

The end of a life, 1891; Folly and fresh air, 1891; A tiger's cub, 1892; Some every-day folks, 1894; A deal with the devil, 1895; The good red earth, 1901; The golden fetich, 1903; The American prisoner, 1904 (Am. ed., The American prisoner, a romance of the West country, 1903); The farm of the dagger, 1904; The poacher's wife, 1906 (Am. ed., Daniel Sweetland); The sinews of war, a romance of London and the sea, 1906 (with Arnold Bennett. Am. ed., Doubloons); The statue, 1908 (with Arnold Bennett); The lovers, a romance, 1912; The joy of youth, a comedy, 1913; Faith Tresilion, 1914; The master of Merripit, 1914; The bronze Venus, 1921; Eudocia, a comedy royal, 1921; Redcliff, 1924; George Westover, a novel, 1925; A Cornish droll, a novel, 1926; The jury, 1927; The ring fence, 1928; Tryphena, 1929; The three maidens, 1930; Stormbury, a story of Devon, 1931; The broom squires, 1932; The captain's curio, 1933; Nancy Owlett, 1933; Minions of the moon, 1934; The oldest inhabitant, a comedy, 1934; Portrait of a gentleman, 1934.

Dartmoor Novel Series

* Children of the mist, a novel, 1898; Sons of the morning, 1900; The river, 1902; * The secret woman, 1905; The portreeve, 1906; The virgin in judgment, 1907 (abbreviated reprint: A fight to a finish, 1911); The whirlwind, 1907; The mother, 1908 (Am. ed., The mother of the man); The three brothers, 1909; The thief of

virtue, 1910; The beacon, 1911; Demeter's daughter, 1911; The forest on the hill, 1912; Widecombe fair, 1913; Brunel's tower, 1915; Miser's money, 1920; Orphan Dinah, 1920; Children of men, 1923.

Fairy Stories

The flint heart, a fairy story, 1910; The girl and the faun, 1916; Evander, 1919; Pan and the twins, 1922; The lavender dragon, 1923; The treasures of Typhon, 1924; Circé's island and The girl & the faun, 1926; The miniature, 1926; Arachne, 1927; The apes, 1929; Alcyone (a fairy story), 1930.

Human Boy Stories

The human boy, 1899; The human boy again, 1908; From the angle of seventeen, 1912; The human boy and the war, 1916; A human boy's diary, 1924; The complete Human boy, 1930.

Industrial Novels

Lying prophets, a novel, 1897; The haven, 1909; Old Delabole, 1915; The green alleys, a comedy, 1916; The nursery (banks of Colne), 1917 (Am. ed., The banks of Colne); The spinners, a novel, 1918; Storm in a teacup, 1919; "Cheat-the-boys," 1924.

Mystery Stories

The three knaves, 1912; The grey room, 1921; Number 87, 1922 (by Harrington Hext, *pseud.*); The red Redmaynes, 1922; The thing at their heels, 1923 (by Harrington Hext, *pseud.*); Who killed Diana? 1924 (by Harrington Hext, *pseud.* Am. ed., Who killed Cock Robin?); The monster, 1925 (by Harrington Hext, *pseud.*); A voice from the dark, 1925; The Marylebone miser, 1926 (Am. ed., Jig-saw); "Found drowned," 1931; * Bred in the bone, 1932 (Book of Avis, I); A clue from the stars, 1932; Mr. Digweed and Mr. Lumb, 1933; * Witch's cauldron, 1933 (Book of Avis, II); * A shadow passes . . . (being third and last part of the book of Avis), 1933.

Short Stories

My adventure in the Flying Scotsman . . . , 1888; Summer clouds and other stories, 1893; Down Dartmoor way, 1895; Loup-Garou! 1899; Fancy free, 1901; The striking hours, 1901; The

transit of the red dragon and other tales, 1903; Knock at a venture, 1905; The unlucky number, 1906; The folk afield, 1907; The fun of the fair, 1909; Tales of the tenements, 1910; The old time before them, 1913 (reissued with variations as Told at the Plume, 1921); The judge's chair, 1914; The chronicles of St. Tid, 1917; Black, white and brindled, 1923; Up hill, down dale, a volume of short stories, 1925; Peacock house and other mysteries, 1926; It happened like that, a new volume of short stories, 1927; Brother man, 1928 (Widcombe ed., Vol. XX); Fun of the fair, 1928 (Widcombe ed., Vol. XIX); The torch and other tales, 1929; Cherry gambol and other stories, 1930; They could do no other, a volume of stories, 1932.

Plays

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Poems

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stones, 1923; A harvesting, 1924; Brother man, 1926; Brother beast, 1928; Goodwill, 1928; For remembrance, 1929; A hundred sonnets, 1929; A hundred lyrics, 1930; Becoming, 1932; Song of a sailor man, narrative poem, 1933.

Belles Lettres

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Marmaduke (William) Pickthall, 1875-1936

Son of a clergyman. Educated at Harrow and on the continent. Lived among the natives of the Near East, in Syria, and Egypt, and among the Druses of Mount Lebanon. Regarded as an expert on Near Eastern affairs. Was a partisan of the Young Turks. Turned Muslim in Constantinople. Served with British in World War. Edited *The Bombay chronicle*, 1920-24, and in 1925 entered the Nizam's service, Hyderabad. Was the first European ever to preside over the conference of Muslim divines of Southern India, 1927. President, Anglo-Ottoman Society. Editor of *Islamic culture*. Has contributed to English periodicals, and spent many years translating the Koran into English from the Muslim point of view. His writing is strongly influenced by his knowledge of Arabic and his Eastern interests; much of his material has Oriental sources. Lived at Hyderabad. Died on May 19, 1936.

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All fools, 1900; * Saïd the fisherman, 1903; Enid, 1904; Brendle, 1905; The house of Islâm, 1906; The Myopes, 1907; The children of the Nile, 1908; The valley of the kings, 1909; Larkmeadow, a novel of the country districts, 1912; Veiled women, 1913; The house of war, 1916; Knights of Araby, a story of the Yaman in the fifth Islamic century, 1917; Sir Limpidus, 1919; The early hours, 1921.

Short Stories

Pot au feu, 1911; Tales from Five Chimneys, 1915; As others see us, 1922.

History and Travel

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Translations

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| New Age, 26 ('20): 162 | Yale Rev. n. s., 20 ('31): |
| New Statesman, 11 ('18): 376; | 846 |
| 17 ('21): 106 | |

(Sir) Arthur W(ing) Pinero, 1855-1934

Born in the Old Kent Road, London, the son of a solicitor of Portuguese-Jewish extraction. Educated in London day schools and at Birkbeck Institute. Made his first appearance as an actor in Edinburgh in 1874. With the Lyceum company under Sir Henry Irving, 1876-79. His first play was produced in 1877; by 1880, he was a popular dramatist. In 1885, *The magistrate* began its run of more than a year. *Sweet lavender* (1888), made him financially independent. The production of *The second Mrs. Tanqueray*, with Mrs. Patrick Campbell in the title rôle, is regarded by many critics as the beginning of the modern British drama. It was played by leading actresses on the Continent and in America. Eleonora Duse played the part in Italy and abroad. Pinero was knighted in 1909. During the World War, served as Chairman of the United Artists Rifles. Member of the Academic Committee, Royal Society of Literature. The correct pronunciation of his name is Pī.nē.rō. Died on November 23, 1934.

For critical comment, see the Drama section of the Survey.

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Plays

[Mayfair] a play in five acts, 1885 (an adaptation of Sardou's *Maison neuve*); *The profligate*, an original play in four acts, 1887; [The cabinet minister] an original farce in four acts, 1889; *Hester's mystery*, a comedy in one act, 1890; *Lady Bountiful*, a story of years, a play in four acts, 1891; *The times*, a comedy in four acts, 1891; *The hobby-horse*, a comedy in three acts, 1892; *The magistrate*, a farce in three acts, 1892; *Dandy Dick*, a farce in three acts, 1893; *Sweet Lavender*, a comedy in three acts, 1893; *The schoolmistress*, a farce in three acts, 1894; * *The second Mrs. Tanqueray*, a play in four acts, 1894; *The weaker sex*, a comedy in three acts, 1894; *The Amazons*, a farcical romance in three acts, 1895; *The benefit of the doubt*, a comedy in three acts, 1895; * *The notorious Mrs. Ebbsmith*, a drama in four acts, 1895; *The princess and the butterfly*, or, *The fantastics*, an orig-

inal comedy in five acts, 1896; *The beauty stone*, an original romantic musical drama, 1898 (with others); * *Trelawny of the "Wells,"* a comedietta in four acts, 1898; *The gay Lord Quex*, an original comedy in four acts, 1899; *The money spinner*, an original comedy in two acts, 1900; * *Iris*, an original drama in five acts, 1901; *Letty*, an original drama in four acts and an epilogue, 1903; *A wife without a smile*, a comedy in disguise in three acts, 1904; *His house in order*, a comedy in four acts, 1905; *In chancery*, an original fantastic comedy in three acts, 1905; *The rocket*, an original comedy in three acts, 1905; *The squire*, an original comedy in three acts, 1905; *The thunderbolt*, an episode in the history of a provincial family in four acts, 1907-08; * *Mid-channel*, a play in four acts, 1908-09; *Preserving Mr. Panmure*, a comic play in four acts, 1910; *The "Mind the paint" girl*, a comedy in four acts, 1912; *The widow of Wasdale Head*, a fantasy, 1912; *Playgoers*, a domestic episode, 1913; *The big drum*, a comedy in four acts, 1915; *Mr. Livermore's dream*, a lesson in thrift, 1916; *The freaks*, an idyll of suburbia in three acts, 1917; *The social plays of Arthur Wing Pinero, 1917-19* (ed. by Clayton Hamilton); *Quick work*, a story of a war marriage in three acts, 1918; *The enchanted cottage*, a fable in three acts, 1921; *A seat in the park*, a warning, 1922; *Dr. Harmer's holidays*, a contrast in nine scenes, 1924; *A private room*, 1926; *Child man*, a sedate farce in three acts, 1928.

Belles Lettres

Robert Louis Stevenson, the dramatist, a lecture, 1903 (also pub. as *Robert Louis Stevenson as a dramatist*, 1914).

STUDIES

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Archer (ODN)	Fyfe, Henry H. Arthur
Armstrong (SS)	Wing Pinero, playwright.
Authors	1902
Beerbohm	Fyfe, Henry H. Sir Arthur
Brawley	Pinero's plays and players.
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Pinero, ed., with a general
introduction and a critical
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| | Wilson, Henry S. The notori-
ous Mrs. Ebbsmith. 1895 |

William (Charles Franklyn) Plomer, 1903-

Born at Pietersburg, Northern Transvaal, the son of a government official. Educated at Rugby. Associated with Roy Campbell (*q. v.*) in the production of the literary review, *Voorslag*. On account of his health, tried farming in the Stromberg; was a trader in Zululand; lived in Japan for two years. At twenty-five, was offered Lafcadio Hearn's chair in the Imperial University at Tokyo; declined it because he preferred to travel through Europe. Has lived in Greece and been in Siberia. Enjoys the society of "savages, outcasts, and nobodies better than that of the rich and respectable." Admires Herman Melville.

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Novels

Turbott Wolfe, 1925; Sado, 1931 (Am. ed., *They never come back*, 1932); *The case is altered*, 1932; *The invaders*, 1934.

Poems

Notes for poems, 1927; *The family tree*, 1929; *The fivefold screen*, 1932.

Short Stories

I speak of Africa, 1927; *Paper houses*, 1929; *The child of Queen Victoria and other stories*, 1933.

Biography

Cecil Rhodes, 1933.

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1932: 3	Sat. Rev. of Lit., 2 ('26): 887
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John Cowper Powys, 1872—

Born in Shirley, Derbyshire. Father, a clergyman; mother, of a family connected with William Cowper and John Donne. Brother of Llewelyn and T. F. Powys (*qq. v.*). Educated at Sherborne School and Corpus Christi College, Cambridge. Has lectured and lived in the United States, and contributed to *The Dial*, *The American mercury*, *The North American* and *The Century* magazines.

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Essays and Studies

The menace of German culture, a reply to Professor Münsterberg, 1915 (Am. ed., *The war and culture*, a reply to Professor Münsterberg, 1914); *Visions and revisions*, a book of literary devotions, 1915; *Confessions of two brothers*, John Cowper Powys, Llewellyn Powys, 1916; *One hundred best books*, with commentary and an essay on Books and reading, 1916; *Suspended judgments*, essays on books and sensations, 1916; *The complex vision*, 1920; *Psychoanalysis and morality*, 1923; *The religion of a sceptic*, 1925; * *The meaning of culture*, 1929; *Debate! Is modern marriage a failure? Resolved: That the present relaxing of family ties is in the interest of the good life*, 1930 (with Bertrand Russell); *In defence of sensuality*, 1930; *Dorothy M. Richardson*, 1931; * *A philosophy of solitude*, 1933.

Novels

Wood and stone, a romance, 1915; *Rodmoor*, a romance, 1916; *Ducdame*, 1925; * *Wolf Solent*, 1929; * *A Glastonbury romance*, 1932; *Weymouth Sands*, a novel, 1934.

Poems

Odes and other poems, 1896; Poems, 1899; Wolf's-bane rhymes, 1916; Mandragora, poems, 1917; Samphire, 1922.

Short Stories

The owl, the duck, and—Miss Rowe! Miss Rowe! 1930.

Autobiography

John Cowper Powys, autobiography, 1934.

Syllabi

Course of twelve lectures on Carlyle, Ruskin, Tennyson, 1900; Course of six lectures on selected plays of Shakespeare, 1901; Syllabus of a course of six lectures on English novelists . . . , 1904; Syllabus of a course of six lectures on representative American writers . . . , 1904; Syllabus of a course of six lectures on representative prose writers of the nineteenth century . . . , 1904; Syllabus of a course of six lectures on Shakespeare's historical plays . . . , 1904; Syllabus of a course of six lectures on the history of liberty . . . , 1904; Syllabus of a course of six lectures on the tragedies of Shakespeare . . . , 1904.

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| † Siberell, Lloyd E. A bibliog- | 461 |
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| 1932: 6; March 22, 1933: 2; | ('30): 388 |
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Llewellyn Powys, 1884-

Born at Dorchester, the brother of T. F. and John Cowper Powys (*qq. v.*). Educated at Sherborne School and Corpus Christi College, Cambridge. Lectured in the United States, 1908. In Switzerland most of the years 1909-14, and stock farming in Kenya, 1914-19, in an endeavor to combat tuberculosis. A journalist in New York, 1920-25. Traveled in Palestine, 1928, and in the West Indies, 1930. He has contributed to American journals and is married to a New Englander.

BIBLIOGRAPHY*Essays and Studies*

Thirteen worthies, 1923; The cradle of God, 1929; The pathetic fallacy, a study of Christianity, 1930 (Am. ed., An hour on Christianity); * Impassioned clay, 1931; Now that the gods are dead, 1932; Earth memories, essays, 1934; Glory of life, 1934.

Autobiography

Confessions of two brothers, John Cowper Powys, Llewellyn Powys, 1916; * Skin for skin, 1925; The verdict of Bridlegoose, 1926.

Sketches

Ebony and ivory, 1923 (pref. by Edward Shanks); * Black laughter, 1924.

Travel

A pagan's pilgrimage, 1931.

Novels

Apples be ripe, 1930.

Biography

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 322
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 86; 34 ('29): 302; 35 ('30):
 680
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 1928: 12; Dec. 21, 1929: 13
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 46; 4 ('28): 822; 7 ('31): 813
 Spec., 132 ('24): 56; 134 ('25):
 206

T(heodore) F(rancis) Powys, 1875-

Born in Shirley, Derbyshire; the brother of Llewelyn and John Cowper Powys (*qq. v.*). Educated at private schools; attended Dorchester Grammar School two years. Married in 1905; is the father of two sons. Lives at East Chaldon, Dorchester. Enjoys the monotony of rural life. Writes from eleven until one-thirty.

For critical comment, see the Novel and Short Story sections of the Survey.

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Short Stories and Tales

* The left leg, 1923 (The left leg; Hester Dominy; Abraham men); Feed my swine, 1926; A strong girl and The bride, two stories, 1926; A stubborn tree, 1926; What lack I yet? 1926; The rival pastors, 1927; The dewpond, 1928; * The house with the echo, twenty-six stories, 1928; Fables, 1929 (also pub. as No painted plumage, 1934); Christ in the cupboard, 1930; The key of the field, 1930 (intro. by Sylvia Townsend Warner); Uriah on the hill, 1930; The white paternoster and other stories, 1930; The only penitent, 1931; Uncle Dottery, a Christmas story, 1931; When thou wast naked, 1931; The tithe barn and The dove and the eagle, 1932; The two thieves. In good earth, God, The two thieves, 1932.

Novels

Black bryony, 1923; Mark Only, 1924; * Mr. Tasker's gods, 1925; Mockery Gap, 1925; Innocent birds, 1926; * Mr. Weston's good wine, 1927; Kindness in a corner, 1930; Unclay, 1931.

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An interpretation of Genesis, 1908 (repub., 1929); The soliloquy of a hermit, 1916 (also pub. as Soliloquies of a hermit, 1918).

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| and by T. F. Powys. 1927 | ('25): 290; 152 ('31): 396 |
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| | 9 ('33): 478 |
| Bookm. (Lond.), 73 ('28): 315; | Spec., 134 ('25): 333 |
| 83 ('33): 396-7, 440-1 | |

Katharine Susannah Prichard, 1884-

Born in Fiji, the daughter of a journalist. In her late teens went to West Australia; then traveled in Europe. Visited London twice, staying for several years the second time. Engaged in all types of Fleet Street work, and wrote her novel *The pioneers*. *The black opal* was the product of her own experiences on the Queensland opal fields. After the World War, married Hugo Vivian Hope Throssell, V. C., the son of a premier of West Australia. *The pioneers* won a Hodder and Stoughton prize of a thousand pounds. *Coonardoo* won *The Sydney (Aus.) Bulletin's* Prize of five hundred

pounds for the best Australian novel submitted. In 1924, "The grey horse," a short story, received the *Art in Australia* Prize, and in 1927 an unpublished play won the Triad Competition for the best Australian three act play. She visited the U. S. S. R., 1934, and writes that some of her work has been translated into Russian. She has been in America. She likes to wander "over the hills geologising and gathering wild flowers." Her home is in West Australia.

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Novels

The pioneers, 1915; Windlestraws, 1915; The black opal, 1921; Working bullocks, 1926; The wild oats of Han, 1928; Coonardoo, the well in the shadow, 1929; Haxby's circus, the lightest, brightest little show on earth, 1930 (Am. ed., Fay's circus, 1931).

Short Stories

Kiss on the lips, short stories, 1932.

Travel

The real Russia, 1934.

Political Pamphlets

The new order, 1921; Marx—the man and his work, 1922; The materialist conception, 1922.

Belles Lettres

Earth lover, 1931.

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Books, March 2, 1930: 4; N. Y. Times, March 16, 1930:
Apr. 12, 1931: 24 7; Apr. 12, 1931: 7
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1930: 111

J(ohn) B(oynton) Priestley, 1894—

Born at Bradford, the son of a schoolmaster. Educated there and at Trinity Hall, Cambridge. Served in the World War, 1914–19. Has contributed to periodicals and edited several books. Visited the United States, in 1931 and 1935. His first volume, *The chapman of rhymes*, printed in 1918, was written while he was serving with the Devonshire Regiment. He ordered it destroyed

before publication, and only a very few copies survived. He is a warm admirer of the stories of W. W. Jacobs (*q. v.*). *The good companions* was awarded the James Tait Black Prize.

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Novels

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Essays

Brief diversions, being tales, travesties and epigrams, 1922; *Papers from Lilliput*, 1922; *I for one*, 1923; *Talking*, 1926; *Open house*, a book of essays, 1927; *Apes and angels*, a book of essays, 1928; *Too many people and other reflections*, 1928; *The balcony* and other essays, 1929; *Self-selected essays*, 1932.

Critical Studies

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Plays

Dangerous corner, a play in three acts, 1932; *The roundabout*, a comedy in three acts, 1933; *Eden end*, a play in three acts, 1934; *Laburnum Grove*, an immoral comedy in three acts, 1934.

Belles Lettres

The town major of Miraucourt, 1930; *Albert goes through*, 1933.

Poems

The chapman of rhymes, 1918.

Travel

English journey, being a rambling but truthful account of what one man saw and heard and felt and thought during a journey through England during the autumn of the year 1933, 1934.

STUDIES AND REVIEWS

- Dilly Tante
 Essays
 Gillett
 † Jones, L. Alun. The first editions of J. B. Priestley. *In* Bookm. (Lond.), 80 ('31): 46
 Bookm., 72 ('30): 168; 75 ('32): 403
 Bookm. (Lond.), 67 ('24-'25): 119; 68 ('25): 145
 Books, Oct. 6, 1929: 3; Sept. 7, 1930: 5; July 31, 1932: 3; June 18, 1933: 17; Sept. 10, 1933: 8
 Bost. Trans., Nov. 9, 1929: 1; July 30, 1932: 1
 Eng. Rev., 43 ('26): 248
 Lond. Merc., 12 ('25): 662
 Lond. Times, 21 ('22): 868; 22 ('23): 785; 23 ('24): 573; 24 ('25): 297, 506, 671; 26 ('27): 58; Aug. 1, 1929: 606; Dec. 26, 1929: 1096; Aug. 21, 1930: 666; June 30, 1932: 478; Jan. 26, 1933: 56; Aug. 24, 1933: 560
 Nation, 131 ('30): 300
 Nation and Ath., 35 ('24): 782
 New Statesman, 25 ('25): 312; 33 ('29): 554; 35 ('30): 622
 New Statesm. and Nat., 3 ('32): 768
 N. Y. Times, May 11, 1924: 15; Oct. 5, 1924: 5; Feb. 5, 1928: 6; Oct. 13, 1929: 9; Sept. 14, 1930: 4; May 24, 1931: 8; July 31, 1932: 6; March 12, 1933: 20; Sept. 10, 1933: 6; Dec. 17, 1933: 7
 Sat. Rev., 138 ('24): 364; 139 ('25): 680; 141 ('26): 782; 143 ('27): 204, 943; 148 ('29): 136; 150 ('30): 231; 154 ('32): 18; 156 ('33): 229
 Sat. Rev. of Lit., 4 ('28): 589; 6 ('29): 235; 10 ('33): 94
 Spec., 131 ('23): 903; 143 ('29): 548; 145 ('30): 289; 149 ('32): 23

Q, pseud. See Sir Arthur Quiller-Couch

Peter (Courtney) Quennell, 1905—

Born in Kent. Educated at Berkhamstead Grammar School and Balliol College, Oxford. Left Oxford after two years and went abroad. While still at school, published a volume of juvenilia, *Masques & poems* (of which he is now very much ashamed) with the Golden Cockerell Press. Reviewed for *The New statesman* and other journals, and did some translations. Accepted the chair of English Literature at a Japanese university, 1930, but did not like his work or the surroundings. After a year in Japan, returned to critical work on *The New statesman*, *Life & letters*, *The Criterion*. Of himself and his interests, he writes, "Belongs to no clubs, and practises no sports. Lives in London. Is fond of travel, animals—

particularly Siamese cats—and has no political interests. Suffers acutely from boredom and lack of money. Is less interested in the subject-matter of books than in their style. Has got into the bad habit of trying to write rhythmic prose. Very much dislikes everything he has yet written."

BIBLIOGRAPHY

Poems

Masques & poems, 1922; Poems, 1926; Inscription on a fountain head, 1929.

Essays

Baudelaire and the symbolists, five essays, 1929; A letter to Mrs. Virginia Woolf, 1932.

Short Stories

Sympathy and other stories, 1933.

Novels

The phoenix-kind, a novel, 1931.

Description and Travel

A superficial journey through Tokyo and Peking, 1932.

Biography

Byron, 1934.

Translations

Buzurg ibn Shahriyār, al-Rām-Hurmuzī. The book of the marvels of India, from the Arabic by L. Marcel Devic, 1928; Memoirs of the Comte de Gramont, 1930.

STUDIES AND REVIEWS

Authors	New Statesm. and Nat., 1 ('31): 615
Books, Jan. 24, 1932: 4	N. Y. Times, Jan. 24, 1932: 6
Bost. Trans., Feb. 17, 1932: 2	Spec., 146 ('31): 1020

Sir Arthur (Thomas) Quiller-Couch, 1863–

Born in Cornwall. Educated at Newton Abbot College, Clifton College, and Trinity College, Oxford, where he was Lecturer in Classics, 1886–87. Moved to London; then, in 1891, to Fowey in Cornwall, where he still maintains a residence. Connected with *The*

Speaker, 1891-99. Knighted, 1910. From 1912, King Edward VII Professor of English Literature, Cambridge. Fellow of the Royal Society of Literature and Member of the Academic Committee. Fellow, Jesus College, Cambridge; Honorary Fellow, Trinity College, Oxford. Honorary degrees from Bristol, Aberdeen, Edinburgh. Justice of Peace and County Alderman for Cornwall. In his short stories he introduced the use of the Cornish background. He has written under the pseudonym "Q." Edited *The Oxford book of English verse*, *The Oxford book of English ballads*, and, with J. Dover Wilson, the comedies of Shakespeare in the New Cambridge Shakespeare.

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Essays and Studies

The Warwickshire Avon, 1891; Adventures in criticism, 1896; From a Cornish window, 1906; The roll call of honour, a new book of golden deeds, 1911; Poetry, 1914; On the art of writing, lectures delivered in the University of Cambridge, 1913-1914, 1916; Memoir of Arthur John Butler, 1917; Notes on Shakespeare's workmanship, from lectures, 1917; Shakespeare's workmanship, 1918; * Studies in literature, 1918; On the art of reading, lectures delivered in the University of Cambridge, 1916-1917, 1920; * Studies in literature, second series, 1922; Charles Dickens and other Victorians, 1925; The age of Chaucer, 1926; A lecture on lectures, introductory volume, 1927; Victors of peace: Florence Nightingale, Pasteur, Father Damien, 1927 (previously pub. in *The roll call of honour*); Studies in literature, third series, 1929; Paternity in Shakespeare, 1932; A further approach to Shakespeare, 1934; The poet as citizen and other papers, 1934.

Novels

Dead man's rock, a romance, 1887 (by Q); The astonishing history of Troy town, 1888 (by Q. Also pub. as *Troy town*, 1928); The splendid spur, being memoirs of the adventures of Mr. John Marvel a servant of His late Majesty King Charles I, in the years 1642-3, written by himself, edited in modern English by Q, 1889; The blue pavilions, 1891 (by Q); Ia, 1896 (by Q); St. Ives, being the adventures of a French prisoner in England, by Robert Louis Stevenson, 1897 (completed by A. T. Quiller-Couch); The ship of stars, 1899; The Westcotes, 1902; The adventures of

Harry Revel, 1903 (also pub. as Harry Revel, 1931); Hetty Wesley, 1903; Fort Amity, 1904; The mayor of Troy, 1905; Shining ferry, 1905 (by Q); Sir John Constantine, memoirs of his adventures at home and abroad and particularly in the island of Corsica, beginning with the year 1756, written by his son, Prosper Paleologus, otherwise Constantine, 1906; Major Vigoureux, 1907; Poison Island, 1907; True Tilda, 1909; Lady Good-for-nothing, a man's portrait of a woman, 1910 (by Q); Brother Copas, 1911; Hocken and Hunken, a tale of Troy, 1912 (by Q); Nicky-Nan, reservist, 1915; Foe-Farrell, 1918.

Short Stories and Tales

Noughts and crosses, stories, studies and sketches, 1891 (by Q); "I saw three ships" and other winter's tales, 1892 (by Q); The delectable duchy, stories, studies and sketches, 1893 (by Q); Wandering heath, stories, studies and sketches, 1895 (by Q); Historical tales from Shakespeare, 1899; Old fires and profitable ghosts, a book of stories, 1900; The laird's luck and other fireside tales, 1901; The White Wolf and other fireside tales, 1902 (by Q); Two sides of the face, midwinter tales, 1903; Shakespeare's Christmas and other stories, 1905; Merry-garden and other stories, 1907; Corporal Sam and other stories, 1910; News from the duchy, 1913; Mortallone and Aunt Trinidad, tales of the Spanish Main, 1917; Selected stories, 1921 (chosen by the author); Polperro privateers, or, The capture of the Burgomeister van der Werf, 1927; The keys of Mortallone, 1932.

Poems

Athens, a poem, 1881; Green bays, verses and parodies, 1893 (by Q); Poems and ballads, 1896 (by Q); The vigil of Venus and other poems, 1912 (by Q); Poems, 1929.

Fairy Tales

Fairy tales far and near, re-told by Q, 1895; The sleeping beauty and other fairy tales from the old French retold, 1910; In powder & crinoline, old fairy tales retold, 1913 (also pub. as The twelve dancing princesses, 1923).

Translations

Bazin, René. A blot of ink, 1892 (trans. by Q and Paul M. Francke).

STUDIES AND REVIEWS

- Archer
 † Bibliographies of modern authors, Sir Arthur Thomas Quiller-Couch. *In* Lond. Merc., 4 ('21): 532-33
 Cumberland
 Dilly Tante
 Hind (AI)
 Mais
 Massingham
 Squire
 Squire (LL)
 Ward
 Williams
 Ath., 1906, 1: 603
 Bookm., 47 ('18): 569
 Dial, 41 ('06): 118; 50 ('11): 443
 Liv. Age, 299 ('18): 116
 Lond. Times, 19 ('20): 557; 21 ('22): 376; Dec. 26, 1929: 1094
 Nation, 83 ('06): 230; 84 ('09): 329; 101 ('15): 384; 195 ('17): 458
 New Repub., 35 ('23): 187
 New Statesman, 19 ('22): 361; 34 ('29): 301
 N. Y. Times, Jan. 7, 1923: 18; Apr. 6, 1930: 10
 No. Am., 204 ('16): 139
 Sat. Rev., 130 ('20): 219; 141 ('26): 64; 148 ('29): 677
 Spec., 110 ('13): 67; 138 ('27): 383; 143 ('29): 917

Herbert (Edward) Read, 1893-

Born at Kirbymoorside, Yorkshire. Until he was nine read very little, though he did peruse old numbers of *The Illustrated London news* and *Little Meg's children*. His first music was a musical box and the fiddle of the man who broke in the horses on the remote Yorkshire farm. Educated at Crossley's School, Halifax, and the University of Leeds. Fought in France and Belgium, 1915-18; Military Cross, D. S. O., Despatches. Rose to rank of captain. In H. M. Treasury, 1919-22. Assistant Keeper, Victoria and Albert Museum, 1922-31. Professor of Fine Art, University of Edinburgh, 1931-33; resigned to give more time to literary work. Has contributed to *The Criterion*, *The Times literary supplement*, *The Nation and Athenæum*, *The Observer*.

BIBLIOGRAPHY

Poems

Songs of chaos, 1915; Naked warriors, 1919; Mutations of the phoenix, 1923; Collected poems, 1913-25, 1926; The end of a war, 1933.

Sketches

In retreat, 1925; Ambush, 1930.

Essays and Studies

English pottery, its development from early times to the end of the eighteenth century, 1924 (with Bernard Rackham); English stained glass, 1926; * Reason and romanticism, essays in literary criticism, 1926; English prose style, 1928; Phases of English poetry, 1928; * The sense of glory, essays in criticism, 1929; Staffordshire pottery figures, 1929; Julien Benda and the new humanism, 1930; Wordsworth, the Clark lectures, 1929-1930, 1930; The meaning of art, 1931 (Am. ed., The anatomy of art, 1932); The place of art in a university, 1931; Form in modern poetry, 1932; Art now, an introduction to the theory of modern painting and sculpture, 1933; Art and industry, the principles of industrial design, 1934; Henry Moore, sculptor, an appreciation, 1934.

Autobiography

The innocent eye, 1933.

STUDIES AND REVIEWS

Authors

Murry, John M. Countries of the mind, essays in literary criticism. Second series. 1931

Vines

Bookm., 69 ('29): 104; 71 ('30): 119

Books, Nov. 1, 1931: 5; Feb. 14, 1932: 13; Feb. 25, 1934: 16

Bost. Trans., Feb. 21, 1930: 3; Dec. 13, 1930: 5

Cal. Mod. Lett., 3 ('26): 251, 336

Lond. Times, 26 ('27): 113; Sept. 13, 1928: 637; Dec. 27, 1928: 1022; Dec. 18, 1930: 1073; Nov. 26, 1931: 943; Feb. 9, 1933: 81; Nov. 30, 1933: 845

Mo. Crit., 5 ('27): 267

Nation, 130 ('30): 188; 137 ('33): 333

Nation and Ath., 43 ('28): 395; 48 ('30): 410

New Crit., 4 ('26): 363 (R. Aldington), 751 (T. S. Eliot)

New Repub., 62 ('30): 250

New Statesman, 34 ('29): 369

New Statesm. and Nat., 1 ('31): sup. xiv; 2 ('31): sup. xxii; 3 ('32): 126; 4 ('32): 696; 6 ('33): sup. xiv

N. Y. Eve. Post, March 2, 1929: 11m; Feb. 28, 1931: 6d

N. Y. Times, Jan. 26, 1930: 2; March 8, 1931: 2; May 29, 1932: 2

Sat. Rev., 146 ('28): 80

Sat. Rev. of Lit., 5 ('29): 910; ('30): 793; 150 ('33): 191;
 7 ('31): 707 151 ('33): 534
 Spec., 141 ('28): 108; 145 Yale Rev. n. s., 20 ('30): 185

I(vor) A(rmstrong) Richards, 1893-

Born at Sandbach, Cheshire. Educated at Clifton College, and Magdalene College, Cambridge, where he has been a Fellow from 1926. Visiting Professor, Tsing Hua University, Peking, 1929-30. Visiting Lecturer, Harvard, 1931. Is interested in the theory of language and psychology of criticism.

For critical comment, see the Criticism section of the Survey.

BIBLIOGRAPHY

Studies

The foundations of aesthetics, 1922 (with C. K. Ogden and James Wood); The meaning of meaning, a study of the influence of language upon thought and of the science of symbolism, 1923 (with C. K. Ogden); * Principles of literary criticism, 1924; Science and poetry, 1926; * Practical criticism, a study of literary judgment, 1929; Mencius on the mind, experiments in multiple definition, 1932; Basic rules of reason, 1933; Coleridge on imagination, 1934.

STUDIES AND REVIEWS

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| Belgion, Montgomery. The human parrot and other essays. 1931 | Wright, Harold, ed. University studies, Cambridge, 1933. 1933 |
| Determinations, critical essays, edited with an introduction by F. R. Leavis. 1934 | Bookm., 70 ('29): 325 |
| Eastman, Max. The literary mind, its place in an age of science. 1931 | Cal. Mod. Lett., 1 ('25): 162 (Rickword); 3 ('26): 164 |
| Eliot, Thomas S. The use of poetry and the use of criticism, studies in the relation of criticism to poetry in England. 1933 | Crit., 3 ('24-'25): 444 |
| Murry, John M. Things to come, essays. 1928 | Dial, 82 ('27): 239 |
| Vines | Lit. Rev., 4 ('23-'24): 106 |
| | Lond. Times, July 25, 1929: 588; Sept. 15, 1932: 634 |
| | Nation, 129 ('29): 724; 136 ('33): 416 |
| | Nation and Ath., 45 ('29): 538 |
| | New Repub., 39 ('24): 77; 61 ('29): 111 |
| | New Statesman, 33 ('29): 682 |

New Statesm. and Nat., 3
(32): 802
N. Y. Eve. Post, Sept. 21,
1929: 7

N. Y. Times, July 1, 1923: 20
Sat. Rev., 147 ('29): 865
Sat. Rev. of Lit., 10 ('33):
204

Dorothy M. Richardson

Born in Berkshire, where the out-of-doors made a profound impression on her early life. Began school at five or six. Living in suburban London when eight. Left school at seventeen. Worked as a teacher; then clerk. Began to write in 1908. Wrote for *The Saturday review*. Had completed first "chapter," or book, of *Pilgrimage* when the war began, and had started on the second and third. Dislikes being considered an entirely postwar author. She is the wife of the artist, Alan Odle. Lives in a Cornwall shack the larger part of the year; in London in the summer. Writes after tea, sitting under the lamp at the main table. Does her own housekeeping mornings. Thinks ideal working conditions more easily obtained by men than by women. Once felt everything men had written so far was irrelevant, though she admired Conrad and James. On starting *Pilgrimage*, intended no fresh departure in method; suddenly broke with the usual way. The work, refused by publishers, won the interest of Beresford and Edward Garnett; it has never drawn a large audience but has been an important influence on novelists.

For critical comment, see the Novel section of the Survey.

BIBLIOGRAPHY

Novels

* Pointed roofs, *Pilgrimage*, 1915 (*Pilgrimage*, pt. 1); * Backwater, 1916 (*Pilgrimage*, pt. 2); * Honeycomb, 1917 (*Pilgrimage*, pt. 3); The tunnel, 1919 (*Pilgrimage*, pt. 4); Interim, 1919 (*Pilgrimage*, pt. 5); Deadlock, 1921 (*Pilgrimage*, pt. 6); Revolving lights, 1923 (*Pilgrimage*, pt. 7); The trap, 1925 (*Pilgrimage*, pt. 8); * Oberland, 1927 (*Pilgrimage*, pt. 9); Dawn's left hand, 1931 (*Pilgrimage*, pt. 10).

Belles Lettres

The Quakers past and present, 1914; John Austen and the inseparables, 1930.

Translations

Carton, Paul. Consumption doomed, a lecture on the cure of tuberculosis by vegetarianism delivered to the French vegetarian

society, 1913; Carton, Paul. Some popular foodstuffs exposed, 1913; Krüger, Gustav. Man's best food, an enquiry into the case for a non-flesh diet, 1914; Schumacher, Karl von. The Du Barry, 1932; Neumann, Robert. Mammon, 1933; Kastein, Josef. Jews in Germany, 1934 (pref. by James Stephens); Pierre-Quint, Léon. André Gide, his life and his work, 1934.

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Authors	Dial, 74 ('18): 451; 67 ('19):
Beach	442
Collins (DLL)	Egoist, 5 ('18) 57 (May Sin-
Edgar	clair)
Fehr	Everyman, 15 ('19): 303
† Gawsworth (2d ser.)	Lit. Rev., 3 ('22-'23): 859
Johnson (Women)	Lond. Merc., 1 ('19-'20): 473;
Mais	8 ('23): 208
Mansfield	Lond. Times, 16 ('17): 506;
Marble (SMN)	18 ('19): 81, 766; 20 ('21):
Myers	123; 22 ('23): 266
Powys, John C. Dorothy M.	Nation, 106 ('18): 656; 109
Richardson. 1931	('19): 720
Richardson, Dorothy M.	Nation and Ath., 29 ('21): 621
Pointed roofs. 1919 (intro.	New Repub., 20 ('19): sup. 14;
by May Sinclair)	26 ('21): 267; 29 ('21-'22):
Swinnerton	313
Tradition -	N. Y. Eve. Post, May 12,
Vines	1928: 9
Adelphi, 2 ('24): 508	N. Y. Times, 21 ('16): 577; 25
Ath., 1919, 1: 140	('20): 320; Aug. 5, 1923: 24;
Bookm. (Lond.), 59 ('20-'21):	Feb. 10, 1924: 9; Aug. 30,
202; 60 ('21): 28	1925: 9; March 11, 1928: 7
Books, March 11, 1928: 1	Sat. Rev., 122 ('16): 138
Cal. Mod. Lett., 1 ('25): 328	Sat. Rev. of Lit., 4 ('28): 841
Cur. Op., 66 ('19): 387	Spec., 122 ('19): 330; 126
	('21): 403; 130 ('23): 1084
	Yale Rev. n. s., 10 ('21): 397

Henrietta Richardson. See **Henry Handel Richardson**, *pseud.*

Henry Handel Richardson, *pseud.*

Henrietta Richardson was born in Melbourne, Australia, where her English father practiced medicine. Educated at the Presby-

terian Ladies' College, Melbourne. At eighteen went to Leipzig, where she studied piano for four years. In 1929 she won the Gold Medal of the Australian Literature Society. She makes her home in England. Was the wife of John G. Robertson, a London University professor.

For critical comment, see the Novel section of the Survey.

BIBLIOGRAPHY

Novels

Maurice Guest, 1908; The getting of wisdom, 1910; The fortunes of Richard Mahony, 1917 (trilogy, Vol. I. Also pub. as Australia Felix, 1930); The way home, being the second part of The chronicle of the fortunes of Richard Mahony, 1925 (trilogy, Vol. II); Ultima Thule, being the third part of The chronicle of the fortunes of Richard Mahony, 1929 (trilogy, Vol. III); * The fortunes of Richard Mahony, 1930 (Australia Felix; The way home; Ultima Thule).

Short Stories

The end of a childhood and other stories, 1934.

Miscellaneous

Christkindleins wiegenlied, an old German carol set to music, 1931; Two studies, 1931.

STUDIES AND REVIEWS

Dilly Tante
Swinerton

Bookm., 46 ('18): 580; 70
('29): 355

Bookm. (Lond.), 76 ('29): 104

Books, Sept. 8, 1929: 3;

Apr. 13, 1930: 8

Bost. Trans., Sept. 7, 1929: 2;

May 21, 1930: 2

Cur. Op., 63 ('17): 335

Nation, 130 ('30): 548

New Repub., 60 ('29): 278;

69 ('32): 330

N. Y. Times, Sept. 15, 1929: 2;

Apr. 27, 1930: 9; Jan. 24,

1932: 6

Sat. Rev. of Lit., 6 ('29): 130;

8 ('32): 552

(John) Edgell Rickword, 1898-

Born at Colchester. Contributed to *Oxford poetry* before he was twenty. Edited *Calendar of modern letters*, 1925-27, and *Scrutinies*, *First* and *Second series*, a collection of astringent essays by the younger critics.

BIBLIOGRAPHY

Poems

Behind the eyes, 1921; Invocations to angels and The happy new year, 1928; Twittingpan and some others, 1931.

Biography and Criticism

Rimbaud, the boy and the poet, 1924.

Fiction

Love one another, 1929.

Translations

Coulon, Marcel. Poet under Saturn, the tragedy of Verlaine, 1932.

REVIEWS

Dial, 78 ('25): 54

Lond. Times, 21 ('22): 9; 23

('24): 385

New Statesman, 23 ('24): 352

N. Y. Times, Dec. 21, 1924: 20

Sat. Rev., 138 ('24): 235

Sat. Rev. of Lit., 1 ('24-'25):

109

Spec., 133 ('24): 294

W(illiam) Pett Ridge, 1860?-1930

Born at Chartham, near Canterbury. Educated at Birkbeck Institution. Lived in the country until he was twenty. Held a civil-service position in London, and was nearly thirty before he began journalism. His observations of the life of the London poor form the groundwork of his novels.

BIBLIOGRAPHY

Novels

A clever wife, 1895; The second opportunity of Mr. Staplehurst, 1896; Secretary to Bayne, M. P., 1897; Mord Em'ly, 1898 (pub. in America as "Mordemly"; By order of the magistrate); Three women and Mr. Frank Cardwell, 1898; A son of the state, 1899; A breaker of laws, 1900; Lost property, the story of Maggie Cannon, 1902; 'Erb, 1903 (Am. ed., "Erb," 1902); Mrs. Galer's business, 1905; The Wickhamses, 1906; Name of Garland, 1907; 69 Birnam-road, 1908; Speaking rather seriously, 1908; Splendid brother, 1909; Thomas Henry, 1909; Nine to six-thirty, 1910; Thanks to Sanderson, 1911; Devoted Sparkes, 1912; Love at

Paddington, 1912; The Remington sentence, 1913; The happy recruit, 1914; The Kennedy people, 1915; Madame Prince, 1916; The amazing years, 1917; Top speed, 1918; The bustling hours, 1919; Just open, 1920; Well-to-do Arthur, 1920; Bannerton's agency, 1921; Richard triumphant, 1922; Miss Mannering, 1923; Rare luck, 1924; Just like Aunt Bertha, 1925; Ernest escaping, 1926; Hayward's fight, 1927; The two Mackenzies, 1928; Affectionate regards, 1929; The slippery ladder, 1929; Eldest Miss Collingwood, 1930; Led by Westmacott, 1931.

Short Stories

Eighteen of them, singular stories, 1894 (by Warwick Simpson, *pseud.*); Outside the radius, stories of a London suburb, 1899; Up side streets, 1903; Next door neighbours, 1904; On company's service, 1905; Nearly five million, 1907; Light refreshment, 1910; Table d'hôte, 1911; Mixed grill, 1913; Book here, 1915; On toast, 1916; Special performances, 1918; The lunch basket, 1923; Leaps and bounds, 1924; Easy distances, 1927.

Plays

London please, four cockney plays, 1925 (Some showers; Early closing; Damages for breach; Happy returns).

Belles Lettres

Minor dialogues, 1895; Telling stories from 'St. James's gazette,' 1895; An important man and others, 1896; London only, a set of common occurrences, 1901; George and the general, 1904; Stray thoughts, 1916; Old and happy, 1918; London types taken from life, 1926; Our Mr. Willis, 1926.

Reminiscences

* A story teller, forty years in London, 1923; I like to remember, 1925.

STUDIES AND REVIEWS

Adcock
Mansfield

Ath., 1920, 2: 728
Bookm. (Lond.), 9 ('96): 148;
15 ('98): 55; 48 ('15): 175
(portrait)

Lond. Times, 22 ('23): 122,
632; 24 ('25): 785
No. Am., 191 ('10): 64
Sat. Rev., 136 ('23): 407
Spec., 131 ('23): 660

(Sir) Charles G(eorge) D(ouglas) Roberts, 1860—

Born at Douglas, New Brunswick, Canada, the son of a clergyman. Educated at Fredericton Collegiate, and the University of New Brunswick, where he took honors. Headmaster, Chatham Grammar School, 1879–81. Headmaster, York Street School, Fredericton, 1882–83. Editor, *The Week*, 1883–84. Professor of English and French Literature and Political Economy, King's College, Nova Scotia, 1885–88; Professor of English Literature and Economics, 1888–95. Moved to New York City, 1896. Associate editor, *The Illustrated American*, 1897. Moved to England before the World War. Enlisted as a private. Became a major. Fellow of the Royal Society of Canada. Lives in London.

BIBLIOGRAPHY

Animal Stories

Earth's enigmas, a volume of stories, 1896; The kindred of the wild, a book of animal life, 1902; The haunter of the pine gloom, 1904 (repr. from *The kindred of the wild*); The king of the Mamozekel, 1904 (repr. from *The kindred of the wild*); The lord of the air, 1904 (repr. from *The kindred of the wild*); The watchers of the camp-fire, 1904 (repr. from *The kindred of the wild*); The watchers of the trails, a book of animal life, 1904; The little people of the sycamore, 1906 (repr. from *The watchers of the trails*); Red Fox, the story of his adventurous career in the Ringwaak wilds and of his final triumph over the enemies of his kind, 1905; The return to the trails, 1905 (repr. from *The watchers of the trails*); The haunters of the silences, a book of animal life, 1907; The house in the water, a book of animal life, 1908; Kings in exile, 1909; Neighbours unknown, 1910; More kindred of the wild, 1911; Babes of the wild, 1912 (Am. ed., *Children of the wild*, 1913); The feet of the furtive, 1912; Hoof and claw, 1913; The secret trails, 1916; Jim, the story of a backwoods police dog, 1919; Wisdom of the wilderness, 1922; They that walk in the wild, 1924 (Am. ed., *They who walk in the wilds*); Eyes of the wilderness, 1933.

Novels and Tales

The raid from Beauséjour and How the Carter boys lifted the mortgage, two stories of Acadie, 1894 (also pub. as *The young Acadian*, 1907); Reube Dare's shad boat, a tale of the tide coun-

try, 1895 (also pub. as *The cruise of the yacht "Dido,"* 1906); *Around the camp-fire*, 1896; *The forge in the forest*, being the narrative of the Acadian ranger, Jean de Mer, seigneur de Briart, and how he crossed the Black Abbé and of his adventures in a strange fellowship, 1896; *A sister to Evangeline*, being the story of Yvonne de Lamourie and how she went into exile with the villagers of Grand Pré, 1898; *By the marshes of Minas*, 1900; *The heart of the ancient wood*, 1900; *Barbara Ladd*, 1902; *The prisoner of Made-moiselle*, a love story, 1904; *The heart that knows*, 1906; *In the deep of the snow*, 1907; *The backwoodsmen*, 1909; *The red oxen of Bonval*, 1909; *A Balkan prince*, 1913; *The ledge on Bald Face*, 1918; *In the morning of time*, 1919; *Lovers in Acadie*, 1924.

Poems

Orion and other poems, 1880; *Later poems*, 1881; *Later poems*, 1882; *In divers tones*, 1886; *Autochthon*, 1889; *Ave*, an ode for the centenary of the birth of Percy Bysshe Shelley, August 4, 1792, 1892; *Songs of the common day and Ave*, an ode for the Shelley centenary, 1893; *The book of the native*, 1896; *Ninety-six*, a calendar for MDCCCXCVI, 1896 (with others); *New York nocturnes and other poems*, 1898; *Poems*, 1901 (new complete ed., 1907); *The book of the rose*, 1903; *New poems*, 1919; *The sweet o' the year and other poems*, 1925; *The vagrant of time*, 1927.

History and Travel

The Canadian guide-book, the tourist's and sportsman's guide to eastern Canada and Newfoundland, 1891; *The land of Evangeline and the gateways thither*, 1895; *A history of Canada*, 1897; *Discoveries and explorations*, 1902; *Canada in Flanders*, 1918.

Translations

Gaspé, Philippe Aubert de. *The Canadians of old*, 1890 (also pub. as *Cameron of Lochiel*, 1905).

STUDIES AND REVIEWS

Archer

Cumberland

Pierce, Lorne. *Three Frederic-ton poets, writers of the University of New Brunswick. . . .* 1933

Rhodenizer

Rittenhouse, Jessie B. *The younger American poets.* 1904

† Roberts, Charles G. *Charles G. D. Roberts*, by James Cappon. 1924

Bookm., 49 ('19): 623
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New Statesman, 23 ('24): 626
 N. Y. Times, March 26, 1922:
 19

Morley Roberts, 1857—

Born in London. Educated at Bedford School and Owens College, Manchester. Went to Australia, 1876; worked as a laborer on railroads and in the bush. Served as sailor on merchant ships. Employed in government offices. Worked with stock, on railroads, and in sawmills in the United States and Canada, 1884-86. Has been in the South Seas, Transvaal, Corsica, and Central America.

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Novels and Short Stories

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Rock, South Panhandle, Texas, 1907; Captain Spink and other sea comedies, 1908; David Bran, 1908; Midsummer madness, 1909; Sea dogs, a set of sea comedies, 1910; The wonderful bishop and other London adventures, 1910; Thorpe's way, a joyous book, 1911; The man who stroked cats and other stories, 1912; * The private life of Henry Maitland, a record dictated by J. H., 1912; Gloomy Fanny and other stories, 1913; Salt of the sea, 1913; Time and Thomas Waring, a study of a man, 1914; The lords of the fo'c'sle and other sea comedies, 1915; Sweet herbs and bitter, 1915; "The acting duchess," 1917; The grinder's wheel, 1917; The madonna of the beech wood and other stories, 1918; Ancient mariners, 1919; Hearts of women, a study of a group, 1919; The mirthful nine, a concourse of comedies, 1921; Followers of the sea, a set of sea-comedies, 1923; Adventures of Captain Spink and his two mates Ward and Day, 1926; Tales of changing seas, 1927; The white mamaloi and other stories, 1929; The scent of death, 1931; Women and ships, being some reminiscences and comments on life at sea and ashore by Geordie Armstrong, A. B., 1932.

Essays and Studies

The wingless Psyche, 1903; Warfare in the human body, essays on method, malignity, repair and allied subjects, 1920; Malignancy and evolution, a biological inquiry into the nature and causes of cancer, 1926; The serpent's fang, essays in biological criticism, 1930; A humble fisherman, being simple autobiographic essays on the art, craft and philosophy of fishing, 1932.

Biography

W. H. Hudson, a portrait, 1924.

Travel

The western Avernus, or, Toil and travel in further North America, 1887; Land-travel and sea-faring, 1891; A tramp's note-book, 1904; On the earthquake line, minor adventures in Central America, 1924 (with six paintings by the author); On the old trail, through British Columbia after forty years, 1927.

Poems

Songs of energy, 1891; War lyrics, 1918; Lyra mutabilis, 1921.

Plays

Four plays, 1911 (The hour of greatness; The lamp of God; The white horse; The lay figure).

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Lacon	24 ('25): 508
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601	Sat. Rev., 140 ('25): 263

(Esmé Stuart) Lennox Robinson, 1886—

Born in Douglas, County Cork, the son of a clergyman. Educated at Bandon Grammar School. *The Clancy name*, his first play, was produced at the Abbey Theatre in 1908; he was the theater's stage manager, 1910-14, and again in 1919-23; was made its director in 1923. Organizing Librarian, Carnegie Trust, 1915-25. Has been visiting director of plays at a number of American colleges and universities. His wife is the daughter of Edward Dowden, the Shakespearian scholar. Robinson edited *A golden treasury of Irish verse* and *A little anthology of modern Irish verse*.

For critical comment, see the Drama section of the Survey.

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Plays

The cross-roads, a play in a prologue and two acts, 1909; Two plays: Harvest, *The Clancy name*, 1910; Patriots, a play in three acts, 1912; The dreamers, a play in three acts, 1915; * The lost leader, 1918; * The whiteheaded boy, a comedy in three acts, 1920; Crabbed youth and age, a little comedy, 1924; The round table, a comic tragedy in three acts, 1924; The white blackbird, Portrait, 1926; The big house, four scenes in its life, 1928; Give a dog—, a play in three acts, 1928; Plays, 1928; Ever the twain, a comedy in three acts, 1930; * The far-off hills, a comedy in three acts, 1931; Is life worth living? An exaggeration in three acts, 1933.

Biography

Bryan Cooper, 1931.

Fiction

A young man from the south, 1917; Dark days, 1918; Eight short stories, 1919.

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Authors	Bookm. (Lond.), 62 ('22):
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Boyd (ILR)	Lond. Times, 23 ('24): 487
Morgan	New Repub., 28 ('21): 161;
Nicoll	43 ('25): 354
Rothenstein (2d ser.)	New Statesman, 15 ('20): 655

Naomi (Gwladys) Royde-Smith

Born in London, in a family of Welsh descent. Educated at Clapham High School, and Geneva. Up to the age of seven, she regarded poetry and the multiplication table with "an equal if languid hatred." Then, suddenly in church, a hymn moved her to "strange thrills and shudders," and a few days later the reading of "Coronach" repeated the experience. She was won to *Lycidas* by hearing it recited by her younger sister, "an ingeniously annoying child." She regards Sir Henry Wotton's "You meaner beauties of the night," as "the most perfect of all English lyrics." Dramatic critic on *The Westminster gazette*, 1912-14; on *The Outlook*, 1924-27. Edited the Saturday *Westminster* before she began writing novels. Married Ernest Milton, the actor-dramatist, 1926. Accompanied her husband on his tour of the United States (1929-30) with his play, *Rope's end*. Spent most of her time visiting art galleries; cf. *Pictures and people*.

BIBLIOGRAPHY

Novels

* The tortoiseshell cat, 1925; The housemaid, a novel in three parts, 1926; John Fanning's legacy, 1927; Skin-deep, or, Portrait of Lucinda, with a prologue and an epilogue from the London adventure of Arabell Holdenbrook, 1927; Children in the wood, a novel in three parts, 1928 (Am. ed., In the wood); Summer holiday, or, Gibraltar, a novel, 1929 (Am. ed., Give me my sin again); The Island, a love story, 1930; The delicate situation, 1931; The mother, 1931; * The bridge, 1932; Incredible tale, 1932; David, a tale in three parts, 1934; The queen's wigs, 1934.

Travel

Pictures and people, a transatlantic criss-cross between Roger Hinks in London and Naomi Royde-Smith (Mrs. Ernest Milton) in New York, Boston, Philadelphia, during the months of January, February, March, in the year 1930, 1931; Pilgrim from Paddington, the record of an experiment in travel made by Naomi Royde-Smith between August 22, 1932 and July 20, 1933, 1933; Van lords, or, The sport of removing, being a postscript to "Pilgrim from Paddington," 1934.

Short Stories and Tales

Tales and stories from Spenser's Faery queene, 1905; Una and the Red cross knight and other tales from Spenser's Faery queene, 1905; The lover, 1928; Madam Julia's tale and other queer stories, 1932.

Plays

A balcony, a play in three acts, 1927; Mrs. Siddons, a play in four acts, 1931.

Biography

The double heart, a study of Julie de Lespinasse, 1931; The private life of Mrs. Siddons, a psychological investigation, 1933 (Am. ed., Portrait of Mrs. Siddons).

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Authors

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Books, March 10, 1929: 5;

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663, 712; June 28, 1928:

484; July 4, 1929: 534;

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('29): 52

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8 ('32): 552; 9 ('33): 414

Spec., 150 ('33): 647

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899

Bertrand (Arthur William) Russell (3d earl Russell), 1872–

Born at Trelleck, Monmouthshire; second cousin of the Duke of Bedford; grandson of Lord John Russell. Educated privately, and at Trinity College, Cambridge, of which he was a Fellow, 1895–1901. Attaché British Embassy, Paris, 1894. Studied social democracy in Berlin. Then devoted self to philosophy. Lecturer at Trinity College, 1910–16, when deprived of his post because of pacifistic activities. His library was seized and a passport denied. In 1918, sentenced to six months in jail for attacking the reputation of the American army; his *Introduction to mathematical philosophy* was written while in prison. Lectured at Peking University, 1920–21. Stood as Labour candidate, 1922–23. Has been in the United States; in 1914, as temporary Professor at Harvard; in 1924 and 1927 as lecturer. Fellow of the Royal Society, 1908. Succeeded brother to title, 1931.

For critical comment, see the Background section of the Survey.

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Scientific and Philosophical Studies

German social democracy, six lectures . . . with an appendix on social democracy and the woman question in Germany, by Alys Russell, B. A., 1896; An essay on the foundations of geometry, 1897; A critical exposition of the philosophy of Leibniz, with an appendix of leading passages, 1900; The principles of mathematics, 1903; Anti-suffragist anxieties, 1910; Philosophical essays, 1910; Principia mathematica, 1910–13 (with Alfred N. Whitehead); The problems of philosophy, 1912; Our knowledge of the external world as a field for scientific method in philosophy, 1914; The philosophy of Bergson, 1914; Scientific method in philosophy . . . , 1914; War, the offspring of fear, 1914; Justice in war-time, 1915; The policy of the Entente, 1904–14, a reply to Professor Gilbert Murray, 1915; Political ideals, 1917; Principles of social reconstruction, 1916 (Am. ed., Why men fight, 1917); * Mysticism and logic and other essays, 1918; * Roads to freedom: socialism, anarchism and syndicalism, 1918 (Am. ed., Proposed roads to freedom, 1919); Introduction to mathematical philosophy, 1919; The practice and theory of bolshevism, 1920 (Am. ed., Bolshevism, practice and theory); The analysis of mind, 1921; Free thought and official propaganda, Conway memorial lecture

delivered at South place institute on March 24, 1922, 1922; The problem of China, 1922; The A B C of atoms, 1923; A free man's worship, with a special preface, 1923 (repr. from *Mysticism and logic*); * The prospects of industrial civilization, 1923 (with Dora Russell); Bolshevism and the West, a debate on the resolution: "That the soviet form of government is applicable to western civilization." 1924 (with Scott Nearing. Am. ed., *Debate, Resolved: That the soviet form of government is applicable to western civilization*); How to be free and happy, 1924; Icarus, or, The future of science, 1924; The A B C of relativity, 1925; What I believe, 1925; On education especially in early childhood, 1926 (Am. ed., *Education and the good life*); The analysis of matter, 1927; An outline of philosophy, 1927 (Am. ed., *Philosophy*); * Selected papers of Bertrand Russell, 1927 (sel. by Bertrand Russell); Why I am not a Christian, 1927; Sceptical essays, 1928; Marriage and morals, 1929; The conquest of happiness, 1930; Debate! Is modern marriage a failure? Resolved: That the present relaxing of family ties is in the interest of the good life, 1930 (with John Cowper Powys); Divorce as I see it, 1930 (with others. Am. ed., *Divorce*); Has religion made useful contributions to civilization? An examination and a criticism, 1930; The scientific outlook, 1931; * Education and the social order, 1932 (Am. ed., *Education and the modern world*); Freedom and organization, 1814-1914, 1934 (Am. ed., *Freedom versus organization, 1814-1914*); The meaning of Marx, a symposium, 1934 (with others).

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- Wickham, Harvey. The unrealists. 1930
- Wiener, Norbert. A comparison between the treatment of the algebra of relatives by Schroeder and that by Whitehead and Russell. 1913
- Wood
- Wood, Herbert G. Why Mr. Bertrand Russell is not a Christian, an essay in controversy. 1928

George W(illiam) Russell, 1867-1935

Born in Lurgan, County Armagh, Ireland. Educated at Rathmines School, Dublin. Studied art and produced paintings admired by George Moore. At seventeen worked as an accountant in a draper's establishment. Became interested in theosophy, in the books of the East and of mystics. Active in Irish politics when in 1897 he joined the Irish Agricultural Organization Society. A member of the Irish Convention, 1917-18. Edited the influential *Irish homestead*, 1904-23; *The Irish statesman*, 1923-30. Participated in the Irish literary renaissance. Lectured in the United States, 1928. Is most widely known under the pseudonym *Æ*. Died on July 17, 1935.

For critical comment, see the Poetry section of the Survey.

BIBLIOGRAPHY

Poems

Homeward songs by the way, 1894 (by A. E.); The earth breath and other poems, 1897 (by A. E.); The divine vision and other

poems, 1903 (by A. E.); The nuts of knowledge, lyrical poems old and new, 1903 (by A. E.); By still waters, lyrical poems old and new, 1906 (by A. E.); * Collected poems, 1913 (by A. E. 2d ed., 1926); Gods of war with other poems, 1915 (by A. E.); Salutation, a poem on the Irish rebellion of 1916, 1917 (by A. E.); Michael, 1919 (by A. E.); Voices of the stones, 1925 (by A. E.); Midsummer eve, 1928 (by A. E.); Dark weeping, 1929 (by A. E.); Enchantment and other poems, 1930 (by A. E.); Vale and other poems, 1931 (by A. E.); The house of the Titans and other poems, 1934 (by A. E.).

Essays and Belles Lettres

To the fellows of the Theosophical society, March 20th, 1894, 1894; An artist of Gaelic Ireland, 1902 (by A. E.); Some Irish essays, 1906 (by A. E.); The hero in man, 1909 (by A. E.); The renewal of youth, 1911 (by A. E.); * Imaginations and reveries, 1915 (by A. E.); The candle of vision, 1918 (by A. E.); The interpreters, 1922 (by A. E.); Song and its fountains, 1932 (by A. E.).

Political Essays and Pamphlets

The future of Ireland and The awakening of the fires, 1897 (by A. E.); Ideals in Ireland, priest or hero? 1897 (by A. E.); Controversy in Ireland, an appeal to Irish journalists, 1904 (by A. E.); The building up of a rural civilisation, 1910; Co-operation and nationality, a guide for rural reformers from this to the next generation, 1912; The Dublin strike, a plea for the workers, 1913; The rural community, an address to the American commission of agricultural inquiry, 1913; To the masters of Dublin, an open letter, 1913 (by A. E.); The tragedy of labour in Dublin, 1913; The national being, some thoughts on an Irish polity, 1916 (by A. E.); Templecrone, a record of co-operative effort, 1916 (by A. E.); Thoughts for a convention, memorandum on the state of Ireland, 1917 (by A. E.); Conscription for Ireland, a warning to England, 1918; The economics of Ireland and the policy of the British government, 1920; Ireland and the Empire at the court of conscience, 1920 (by A. E.); A plea for justice, being a demand for a public enquiry into the attacks on co-operative societies in Ireland, 1920; The inner and the outer Ireland, 1921 (by A. E.); Thoughts for British co-operators, being a further demand for a public enquiry into the attacks on co-operative societies in Ireland, 1921.

Fantasy

The mask of Apollo and other stories, 1904 (by A. E.); The avatars, a futurist fantasy, 1933 (by A. E.).

Plays

Deirdre, a drama in three acts, 1907 (by A. E.).

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| Davison | Rothenstein |
| Designed | Spicer-Simson |
| Dilly Tante | Van Doren |
| Erskine | Weygandt (IPP) |
| Ervine | Williams |
| | Woolf (DFL) |

(Hon.) Edward (Charles) Sackville-West, 1901-

Son and heir of the 4th Baron Sackville, and cousin of V. Sackville-West (*q. v.*). Educated at Eton, 1915-19, and Christ Church, Oxford, 1920-23. Began to write at the university where he contributed short stories to *The Oxford outlook* and musical criticism to the *Oxford Fortnightly*. Musical critic to *The Spectator*, 1924; 1926-27, assistant literary editor to Desmond MacCarthy on *The New statesman*. His first novel, *Piano quintet*, appeared in 1925. Aside from literature his chief interest is music. Has spent considerable time abroad, in France and Germany. Lives at Knole, Sevenoaks.

BIBLIOGRAPHY

Novels

Piano quintet, 1925; * The ruin, a Gothic novel, 1926; Mandrake over the water-carrier, a recital, 1928; * Simpson, a life, 1931; The sun in capricorn, a recital, 1934.

Belles Lettres

The apology of Arthur Rimbaud, a dialogue, 1927.

Translations

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| Bookm., 74 ('31): 83 | | New Repub., 45 ('25): 170 |
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| June 7, 1931: 3 | | 36 ('31): 588 |
| Bost. Trans., Oct. 10, 1925: 2; | | Sat. Rev., 142 ('26): 317; 151 |
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| Lond. Times, June 4, 1925: | | 292; 7 ('31): 909 |
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(Hon.) V(ictoria Mary) Sackville-West, 1892-

Born at Knole, Sevenoaks, of a family distinguished since Elizabethan times. Father, 3d Baron Sackville. Educated at home. She traveled widely; is a member of the Bloomsbury group, and the heroine of Virginia Woolf's *Orlando*. In 1913 she married the Honorable Harold Nicolson (*q. v.*), with whom she lectured in the United States, 1933. *The land* won the Hawthornden Prize. Fellow of the Royal Society of Literature. An account of her ancestors occurs in *Knole and the Sackvilles*.

For critical comment, see the Novel section of the Survey.

BIBLIOGRAPHY

Novels

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Poems

Poems of West & East, 1917; Orchard and vineyard, 1921; * The land, 1926; King's daughter, 1929; Invitation to cast out care, 1931; Sissinghurst, 1931; Collected poems, volume one, 1933.

Historical and Biographical Studies

Knole and the Sackvilles, 1922; Aphra Behn, the incomparable Astrea, 1927; Andrew Marvell, 1929.

Short Stories

The heir, a love story, 1922; Seducers in Ecuador, 1924; The death of Noble Godavary and Gottfried Künstler, 1932; Thirty clocks strike the hour and other stories, 1932.

Travel

Passenger to Teheran, 1926; Twelve days, an account of a journey across the Bakhtiari mountains in south-western Persia, 1928.

Translations

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| | New Statesman, 20 ('22): 360; |
| | 21 ('23): 448 |
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| ('32): 734 | N. Y. Times, March 26, 1922: |
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| 1930: 3; Aug. 30, 1931: 3; | 1932: 7; Oct. 30, 1932: 7; |
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| Lond. Merc., 4 ('21): 659 | Spec., 127 ('21): 115; 128 |
| Lond. Times, 20 ('21): 386; | ('22): 789; 130 ('23): 218 |
| 21 ('22): 24, 209; 22 ('23): | |
| 438; 23 ('24): 794; May 29, | |

Saki, *pseud.* See H(ector) H(ugh) Munro

Siegfried (Lorraine) Sassoon, 1886–

Descended from a Persian-Jewish family of wealthy merchants and bankers established in Toledo and Bagdad in the Middle Ages. Educated at Marlborough Grammar School and Clare College, Cambridge. Enlisted early in the World War; served in France and Palestine. At the front composed anti-war poems. Wounded in 1917, he at first refused to return to service; tossed his Military Cross ribbon into the Mersey. Was given a military trial and consigned to a war hospital as a sufferer from shell shock. On returning to service rose to rank of captain. Supported a pacifist political platform after the War. Lectured in United States, 1920. Awarded Hawthornden Prize and James Tait Black Memorial Prize for *Memoirs of a fox-hunting man*. Has used the pseudonyms, Sigmund Sashûn, Saul Kain, and Pinchbeck Lyre. Several of his anonymous publications were printed at the Chiswick press. Enjoys music and sports.

For critical comment, see the Poetry and Biography sections of the Survey.

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Autobiographical Novels

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Poems

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mother, 1928; In Sicily, 1930; Poems, 1931 (by Pinchbeck Lyre, *pseud.*); To the red rose, 1931; Prehistoric burials, 1932; The road to ruin, 1933; Vigils, 1934.

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Sydney Schiff. *See* Stephen Hudson, *pseud.*

(Sir) Owen Seaman, bart., 1861–

Educated at Shrewsbury School and Clare College, Cambridge, First-class in Classical Tripos, 1883. Master at Rossall School, 1884. Professor of Literature at Durham College of Science, Newcastle-on-Tyne, 1890. Began writing for *Punch* and *The National observer*, 1894; wrote for *The World* under the pseudonym Nauticus, 1895. Barrister, Inner Temple, 1897. Joined staff of *Punch*, 1897; assistant editor, 1902; editor 1906–32. Honorary Fellow of Clare College, 1909. Knighted, 1914. Honorary degrees from Edinburgh and Durham. Member of governing board of Shrewsbury School. President, Critics' Circle, 1920–21. Made a baronet, 1933.

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Hugh de Sélincourt. *See de Sélincourt, Hugh*

Beatrice Kean (Stapleton) Seymour

Raised in a strictly non-conformist atmosphere, where dancing and the theater were forbidden, but her reading was uncensored. The latter years of her schooling were coeducational. Before her marriage to the poet, William Kean Seymour, she worked as a stenographer, and for several years was a secretary to an English publicist. Meanwhile she studied literature under Sir Israel Gollancz at King's College, London. Preferred poetry and belles lettres to the novel. First writing lay in the direction of the short story. Began her initial novel early in 1917, when her husband was in the Air Force, and while she was running a house and employed again as secretary. Has done considerable book reviewing. Read very few novels until after her twenty-second year.

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Novels

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| July 30, 1933: 9 | 1925: 8; Sept. 4, 1927: 7; |
| Bost. Trans., July 2, 1921: 4; | Feb. 17, 1929: 7; Jan. 5, |
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Edward (Buxton) Shanks, 1892—

Born in London. Educated at Merchant Taylors' and Trinity College, Cambridge. Editor of *The Granta*, 1912-13. Served in World War, 1914-15; War Office, 1915-18. *The queen of China* in 1919 was the first winner of the Hawthornden Prize for imaginative literature. Assistant editor, *The London mercury*, 1919-22. Contributor to various periodicals.

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Novels

The old indispensables, a romance of Whitehall, 1919; The people of the ruins, a story of the English revolution and after, 1920; The richest man, 1923; Queer street, 1932; The enchanted village, 1933; Tom Tiddler's ground, 1934.

Essays and Studies

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Plays

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Belles Lettres

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Dec. 6, 1933: 4	

(George) Bernard Shaw, 1856-

Born in Dublin, of an impoverished family, English in origin; mother, an amateur singer and teacher of music. Was tutored by an uncle; attended Wesley College, Dublin, until fourteen. By fifteen had an extensive acquaintance with music. From

1871-76, was employed in a land agent's office. Made initial appearance in print, 1875, in a letter to *Public opinion* declaring himself an atheist. To London, 1876; nine years of hardship. Wrote all his novels 1879-83. Worked several months for the London Edison Company, 1879. Became a socialist, 1882; joined the Fabian Society, 1884, and was active in its work. Made public speeches, debated, wrote. Through William Archer reviewed books for *The Pall Mall gazette*. Art critic, *The World*. Musical critic, *The Star*, 1888-90, under the pseudonym, Corno di Bassetto; and for *The World*, 1890-94, as "G. B. S." Dramatic critic, *The Saturday review*, 1895-98. His first play, *Widowers' houses*, was produced in 1892. Early influences were Shelley, Ibsen, Nietzsche, Karl Marx, Henry George, Wagner; later Samuel Butler, Lamarck. Is a vegetarian. Lives in London. Awarded Nobel Prize for Literature, 1925, and, in 1934, the medal of the Irish Academy of Letters.

For critical comment, see the Background and the Drama sections of the Survey.

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Plays

Widowers' houses, a comedy, 1893; *Plays*, pleasant and unpleasant, 1898 (*Unpleasant*: *Widowers' houses*; *The philanderer*; *Mrs. Warren's profession*. *Pleasant*: *Arms and the man*; *Candida*; *The man of destiny*; *You never can tell*); * *Three plays for Puritans*: *The devil's disciple*, *Cæsar and Cleopatra* & *Captain Brassbound's conversion*, 1901; * *Man and superman*, a comedy and a philosophy, 1903; *John Bull's other island* and *Major Barbara*, also *How he lied to her husband*, 1907; *Press cuttings*, a topical sketch compiled from the editorial and correspondence columns of the daily papers . . . as performed by the Civic and dramatic guild at the Royal court theatre, London, on the 9th July 1909, 1909; *The shewing up of Blanco Posnet*, a sermon in crude melodrama, 1909; *Misalliance*, 1910; * *The doctor's dilemma*, *Getting married* & *The shewing-up of Blanco Posnet*, 1911; *Fanny's first play*, an easy play for a little theatre, 1911; *Androcles and the lion*, a fable play, 1913; *Pygmalion*, a play in five acts, 1913 (by a fellow of the Royal society of literature); *Misalliance*, *The dark lady of the Sonnets*, and *Fanny's first play*, with a treatise on *Parents and children*, 1914; *The Inca of Perusalem*, an almost hysterical comedietta, 1915 (by a fellow of the Royal society of

literature); Androcles and the lion, Overruled, Pygmalion, 1916; Augustus does his bit, an unofficial dramatic tract on war saving and cognate topics, 1916 (by the author of *The Inca of Perusalem*); O'Flaherty, V. C., an interlude in the great war of 1914, 1916; * Heartbreak house, 1917; Heartbreak house, Great Catherine and playlets of the war, 1919; * Back to Methuselah, a metabiological pentateuch, 1921; * Saint Joan, a chronicle play, 1923; Translations and tomfooleries, 1926; The apple cart, a political extravaganza, 1930; The complete plays of Bernard Shaw, 1931; Too true to be good, Village wooing & On the rocks, three plays, 1934.

Pamphlets

Anarchism versus state socialism, 1889; The legal eight hours question, a public debate, 1891 (with G. W. Foote); The dynamitards of science, 1900; [Election address], 1904 (signed with William N. M. Geary); Don Juan in hell, 1907; Passion, poison and petrification, or, The fatal gazogene, a tragedy, 1907; The critics of The white prophet, preface to second edition, 1909; Statement of the evidence in chief of George Bernard Shaw before the joint-committee on stage plays <Censorship and theatre licensing>, 1909; Brioux, a preface, 1910 (Am. ed., Preface to three plays by Brioux); The test of character, 1910? (card); "The religion of the future," 1911; An interview on the Irish players in America, 1912 (with A note on the Irish theatre, by Theodore Roosevelt); Modern religion, 1912; To the Right Honourable the Lord Mayor of Dublin, A letter concerning the providing of a suitable gallery for the Sir Hugh Lane collection of works of art, 28th November, 1912, 1912; The case for equality, an address, 1913; To the audience at the Kingsway theatre, a personal appeal from the author of John Bull's other island, 1913; Common sense about the war, 1914; How to settle the Irish question, 1917; Ireland, recruiting and the war, 1918; War issues for Irishmen, an open letter to Col. Arthur Lynch, 1918; Socialism and Ireland, 1919; The unprotected child and the law, 192-?; The dying tongue of great Elizabeth, 1920; Foundation oration, delivered . . . in the Botanical theatre, University college . . . , 1920; The labour party, Irish nationalism and labour internationalism, 1920; Modern religion, 1920; The great fight, 1921 (by the author of "Cashel Byron's profession"); Ruskin's politics, 1921; A discarded defence of Roger Casement suggested by Bernard Shaw, 1922; Bernard Shaw & fascism, 1927 (with

1871-76, was employed in a land agent's office. Made initial appearance in print, 1875, in a letter to *Public opinion* declaring himself an atheist. To London, 1876; nine years of hardship. Wrote all his novels 1879-83. Worked several months for the London Edison Company, 1879. Became a socialist, 1882; joined the Fabian Society, 1884, and was active in its work. Made public speeches, debated, wrote. Through William Archer reviewed books for *The Pall Mall gazette*. Art critic, *The World*. Musical critic, *The Star*, 1888-90, under the pseudonym, Corno di Bassetto; and for *The World*, 1890-94, as "G. B. S." Dramatic critic, *The Saturday review*, 1895-98. His first play, *Widowers' houses*, was produced in 1892. Early influences were Shelley, Ibsen, Nietzsche, Karl Marx, Henry George, Wagner; later Samuel Butler, Lamarck. Is a vegetarian. Lives in London. Awarded Nobel Prize for Literature, 1925, and, in 1934, the medal of the Irish Academy of Letters.

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literature); Androcles and the lion, Overruled, Pygmalion, 1916; Augustus does his bit, an unofficial dramatic tract on war saving and cognate topics, 1916 (by the author of *The Inca of Perusalem*); O'Flaherty, V. C., an interlude in the great war of 1914, 1916; * Heartbreak house, 1917; Heartbreak house, Great Catherine and playlets of the war, 1919; * Back to Methuselah, a meta-biological pentateuch, 1921; * Saint Joan, a chronicle play, 1922; Translations and tomfooleries, 1926; The apple cart, a political extravaganza, 1930; The complete plays of Bernard Shaw, 1931; Too true to be good, Village wooing & On the rocks, three plays, 1934.

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- Wild (DR)
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- Wood
- Woolf (DFL)
- Zachrisson

T. E. Shaw. *See* T(homas) E(dward) Lawrence

Ethel Sidgwick, 1877-

Born at Rugby, daughter of the late Arthur Sidgwick, an assistant master of the school. Her grandfather was the philosopher, Henry Sidgwick, and her uncle, Edward White Benson was Archbishop of Canterbury, 1882-1896. She was a cousin of A. C., E. F., and Monsignor Hugh Benson. Educated at Oxford, and has lived there most of her life. After graduating as a Home Student at Oxford, was for some years a teacher in private schools. Since she began writing novels, has spent a good deal of time abroad, chiefly in France. Since the War, has engaged in voluntary philanthropic work, particularly in connection with the international "Save the Children" Fund.

"My professional and unprofessional interests," Miss Sidgwick writes, "are all displayed in my stories: (1) interest in music, my first study; (2) interest in children, and education; (3) interest in international understanding and Peace (easily combined with 2); (4) interest in nature, especially in plants and flowers, and in beasts on the psychological side, i.e., characters of animals."

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Novels

* Promise, 1910; Le gentleman, an idyll of the quarter, 1911; Herself, 1912; * Succession, a comedy of the generations, 1913 (seq. to Promise); A lady of leisure, 1914; Duke Jones, 1914 (seq. to A lady of leisure); The accolade, 1915; * Hatchways, 1916; Jamesie, 1918; Madam, 1921; Restoration, the fairy tale of a farm, 1923; Laura, a cautionary story, 1924; The bells of Shore-ditch, 1928; When I grow rich, 1928; Dorothy's wedding, a tale of two villages, 1931 (Am. ed., A tale of two villages).

Children's Plays

Four plays for children: The rose and the ring, The goody-witch, The goosegirl, Boots and the north wind, 1913; Two plays for schools: The three golden hairs, The robber bridegroom, 1922 (Am. ed., The three golden hairs); Fairy-tale plays: The elves and the shoemaker, Ricquet with the tuft, 1926.

STUDIES AND REVIEWS

Gould	Nation, 101 ('15): 497; 107
Johnson (Women)	('18): 256
Marble (SMN)	New Repub., 5 ('15): 179; 16
	('18): 112; 35 ('23): 50
Book News Mo., 36 ('17): 3, 5	New Statesman, 17 ('21): 161
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(portrait); 57 ('19): 99	Oct. 11, 1931: 6
Books, Oct. 25, 1931: 11	Sat. Rev., 118 ('14): 491
Cur. Op., 60 ('16): 118	Sat. Rev. of Lit., 5 ('28):
Lond. Merc., 4 ('21): 211	369
Lond. Times, 17 ('18): 128;	
22 ('23): 370; 23 ('24): 820	

May Sinclair

Born at Rock Ferry, Cheshire, of a Scotch family. Educated at home and at Ladies' College, Cheltenham. Began by writing verse and philosophical criticism. Had written considerable poetry by the time she was twenty; published some in 1887. Her first short story appeared in 1895, and her first novel in 1897. *The divine fire* was her first popular success. Served with the Red Cross in Belgium after the invasion, 1914. Fellow, Royal Society of Literature. Has been in America.

Beginning in the heavy romantic-theme-with-realistic-details manner of the late nineties, she has moved through a stage of propagandist feminism to light satirical comedy. Writers who have influenced her are H. G. Wells (cf. *Tasker Jevons*) and Dorothy Richardson (cf. her preface to the 1919 edition of Richardson's *Pointed roofs*).

For further critical comment, see the Novel section of the Survey.

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Novels

Audrey Craven, 1897; Mr. and Mrs. Nevill Tyson, 1898 (Am. ed., *The Tysons*, 1906); Two sides of a question, 1901; * *The divine fire*, 1904; Superseded, 1906; *The helpmate*, 1907; *Kitty Tailleux*, 1908 (Am. ed., *The immortal moment*); *The creators*, a comedy, 1910; *The flaw in the crystal*, 1912; *The combined maze*, 1913; * *The three sisters*, 1914; *Tasker Jevons*, the real story, 1916 (Am. ed., *The belfry*); *The tree of heaven*, 1917; * *Mary Olivier*, a life, 1919; *The romantic*, 1920; *Mr. Waddington of Wyck*, 1921; *Anne Severn and the Fieldings*, 1922; * *Life and death of Harriett Frean*, 1922; *Arnold Waterlow*, a life, 1924; * *A cure of souls*, 1924; *The rector of Wyck*, 1925; *Far end*, 1926; *The Allinghams*, 1927; *History of Anthony Waring*, 1927.

Short Stories and Tales

The judgment of Eve, 1908; *The judgment of Eve and other stories*, 1914 (Am. ed., *The return of the prodigal*); *Uncanny stories*, 1923; *Fame*, 1929; *Tales told by Simpson*, 1930; *The intercessor and other stories*, 1931.

Poems

Nakiketas and other poems [n. d.]; *Essays in verse*, 1892; *The dark night*, 1924.

Studies

Feminism, 1912; *A defence of idealism, some questions and conclusions*, 1917; *The new idealism*, 1922.

Biography

The three Brontës, 1912.

War Sketches

A journal of impressions in Belgium, 1915.

Translations

Sohm, Rudolph. Outlines of church history, 1895.

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- Adcock (GGS)
 Braybrooke (NWS)
 Braybrooke (PMF)
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 Bullett
 Clutton-Brock (EB)
 Cooper
 Dilly Tante
 Gould
 Johnson (Women)
 Mansfield
 Marble (SMN)
 Myers
 Swinnerton
 Vines
 Williams
- Ath., 2 ('12): 33; June 20, 1919: 494; Oct. 22, 1920: 552
 Atlan., 114 ('14): 528
 Bookm., 36 ('12): 309; 37 ('13): 202; 39 ('14): 678; 43 ('16): 199, 306; 47 ('18): 100; 52 ('20): 246
 Bookm. (Lond.), 63 ('23): 210; 65 ('23-'24): 32, 313 (portrait); 71 ('26): 122
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 Cur. Lit., 38 ('05): 223; 49 ('10): 690
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 Dial, 53 ('12): 329; 60 ('16): 280; 63 ('17): 195, 582; 64 ('18): 489; 67 ('19): 441; 71 ('21): 699; 72 ('22): 531; 74 ('23): 197
 Egoist, 5 ('18): 109
 Eng. Rev., 36 ('23): 197
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 Lit. Rev., 3 ('22-'23): 622; 4 ('23-'24): 471; Sept. 27, 1924: 4; March 14, 1925: 3; Apr. 30, 1927: 9
 Liv. Age, 255 ('07): 579; 256 ('08): 323
 Lond. Merc., 10 ('24): 658
 Lond. Times, 15 ('16): 82; 16 ('17): 424, 516; 18 ('19): 324; 19 ('20): 666; 20 ('21): 563; 21 ('22): 73, 582; 22 ('23): 586; 23 ('24): 448, 538; 24 ('25): 298
 Nation, 96 ('13): 573; 102 ('16): 359; 106 ('18): 211; 109 ('19): 379; 114 ('22): 400; 116 ('23): 99; 117 ('23): 655; 118 ('24): 535; 119 ('24): 548; 121 ('25): 121; 123 ('26): 292
 New Repub., 6 ('16): 134; 14 ('18): 28; 20 ('19): 180; 26 ('21): 272; 28 ('21): 194; 31 ('22): 260
 New Statesman, 18 ('21-'22): 532; 20 ('22-'23): 270
 N. Y. Times, 15 ('10): 584; 17 ('12): 481, 515; 18 ('13): 130; 19 ('14): 258, 485; 20

- ('15): 340; 21 ('16): 57; 24 ('19): 445; Oct. 17, 1920: 10; Sept. 18, 1921: 24; Feb. 19, 1922: 15; June 11, 1922: 12; Nov. 19, 1922: 8; Jan. 27, 1924: 8; May 18, 1924: 2; June 1, 1924: 6; Sept. 21, 1924: 7 (portrait); March 8, 1925: 9; Aug. 29, 1926: 2; March 27, 1927: 8; Sept. 14, 1930: 4; Feb. 21, 1932: 7
 No. Am., 198 ('13): 82; 202 ('15): 779; 206 ('17): 952; 207 ('18): 284
 Outlook, 81 ('05): 727; 129 ('21): 187
 Sat. Rev., 117 ('14): 542; 134 ('22): 546; 136 ('23): 310; 137 ('24): 614; 138 ('24): 292; 143 ('27): 606
 Sat. Rev. of Lit., 1 ('24-'25): 179; 3 ('27): 821
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 Springfield Republican, July 9, 1914: 5; Dec. 24, 1914: 5; Nov. 29, 1917: 6; Sept. 21, 1919: 17; Dec. 12, 1920: 7
 Yale Rev. n. s., 14 ('24): 82

John Sinjohn, *pseud.* See **John Galsworthy**

Edith Sitwell, 1887-

Born at Scarborough. Daughter of Sir George Sitwell, the antiquarian and founder of the Sitwell press, and Lady Ida, daughter of the first Earl of Londesborough. Sister of Osbert and Sacheverell Sitwell (*qq. v.*). Educated privately. Spent her early life at Renishaw Hall; traveled through Europe. In 1914 went to London, where she remained. Editor of an annual review, *Wheels*, 1916-18, 1921, which was marked by violent revolt against the popular poetry of the time, particularly of the Georgian school. In 1932 she said that she would wish her work to be judged by her *Collected poems*, the critical essays attached to her anthologies, and her book on Pope. She wrote her first poem at twenty-four. Is an excellent pianist.

For critical comment, see the Poetry section of the Survey.

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Poems

The mother and other poems, 1915; Twentieth century harlequinade and other poems, 1916 (with Osbert Sitwell); Clowns' houses, 1918; The wooden Pegasus, 1920; Facade, 1922; Bucolic comedies, 1923; The sleeping beauty, 1924; Poor young people, 1925 (with Osbert and Sacheverell Sitwell); Troy Park, 1925;

Elegy on dead fashion, 1926; Facade, poems, 1926; Poem for a Christmas card, 1926; Rustic elegies, 1927; Five poems, 1928; Popular song, 1928; Gold Coast customs, 1929; * The collected poems of Edith Sitwell, 1930; Epithalamium, 1931; In spring, 1931; Jane Barston, 1719-1746, 1931; Five variations on a theme, 1933.

Critical Comment

Poetry & criticism, 1925; The pleasures of poetry, a critical anthology, 1930-32 (1st-3d ser.); Aspects of modern poetry, 1934.

Biography and Studies

Alexander Pope, 1930; * Bath, 1932; * The English eccentrics, 1933.

Tales

Children's tales (from the Russian ballet) retold, 1920 (reissued as The Russian ballet gift book, 1921).

STUDIES AND REVIEWS

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| † Balston | Bookm. (Lond.), 55 ('19): 193 |
| Courtney | (portrait only); 68 ('25): 161 |
| Designed | Books, Apr. 13, 1930: 5; Nov. |
| Dilly Tante | 13, 1932: 2; Oct. 1, 1933: 7 |
| Fehr | Bost. Trans., May 3, 1930: 8; |
| † Gawsworth | Dec. 17, 1932: 1; Oct. 14, |
| Gosse (LF) | 1933: 1 |
| Lewis (AG) | Cal. Mod. Lett., 1 ('25): 245 |
| Mégroz | Eng. Rev., 31 ('20): 477 |
| Mégroz (MEP) | Everyman, 15 ('19): 262 |
| Monro | Fortn., 125 ('26): 189 |
| Muir | Lit. Rev., 4 ('24): 980; Sept. |
| Powell | 27, 1924: 8; Aug. 15, 1925: 1 |
| Scrutinies, II | Liv. Age, 318 ('23): 187; 332 |
| Swinerton | ('27): 1095 |
| Vines | Lond. Merc., 15 ('27): 515 |
| Wild | Lond. Times, 19 ('20): 889; |
| Williams (PP) | 22 ('23): 369; 23 ('24): 204; |
| Williams-Ellis | 24 ('25): 364; 25 ('26): 94; |
| | 26 ('27): 246; Feb. 21, 1929: |
| | 137; March 20, 1930: 223; |
| | Sept. 4, 1930: 696; May 12, |
| | 1932: 343; May 18, 1933: |
| | 343 |
| Adelphi, 1 ('23): 236 | |
| Ath., 1920, 2: 46 | |
| Bookm., 54 ('22): 565; 71 | |
| ('30): 455; 75 ('32): 828 | |

Nation, 119 ('24): 446; 121 ('25): 359; 130 ('30): 573
 Nation and Ath., 46 ('30): 864; 47 ('30): 596
 New Repub., 45 ('25-'26): 142; 48 ('26): 159; 62 ('30): 358
 New Statesman, 34 ('30): 784; 35 ('30): 376
 N. Y. Times, Sept. 7, 1924: 10; May 24, 1925: 7; Oct. 27, 1929: 35; Apr. 13, 1930: 2; Dec. 11, 1932: 5; Oct. 1, 1933: 4

Poetry, 17 ('20): 161
 Sat. Rev., 140 ('25): 509; 149 ('30): 364; 150 ('30): 21; 155 ('33): 517
 Sat. Rev. of Lit., 1 ('24-'25): 76; 6 ('30): 1007; 7 ('30): 212; 10 ('33): 208
 Spec., 126 ('21): 83; 128 ('22): 504; 129 ('22): 1003, 1011; 130 ('23): 14, 56, 97, 143, 183, 247, 511; 131 ('23): 90; 144 ('30): sup. 487; 148 ('32): 771; 150 ('33): 716

Osbert Sitwell, 1892-

Born in London, the descendant of an old Norman family. Son and heir of Sir George Sitwell, 4th Bt.; grandson of 1st Earl of Londesborough; brother of Edith and Sacheverell Sitwell (*qq. v.*). Educated at St. David's, Reigate and at Eton; has a poor opinion of public schools. Joined the Sherwood Rangers, 1911; Grenadier Guards, 1912-19. Served in France, 1914-16; blood poisoning left him ill several years. Farmed. Has traveled on the continent, in the Near East and Northern Africa. Lives in London and at Renishaw Hall, Derbyshire, where a portion of the park has been held by the family for more than five hundred years. With Margaret Barton, he has edited *Sober truth* (1930) and *Victoriana* (1931), compilations devoted to the absurdities of the nineteenth century.

For critical comment, see the Poetry section of the Survey.

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Poems

Twentieth century harlequinade and other poems, 1916 (with Edith Sitwell); Argonaut and juggernaut, 1919; The Winstonburg line, 3 satires, 1919; Out of the flame, 1923; Winter the huntsman, 1924; Poor young people, 1925 (with Edith and Sacheverell Sitwell); England reclaimed, a book of eclogues, 1927; * The collected satires and poems of Osbert Sitwell, 1931; Three-quarter length portrait of Michael Arlen . . . with a preface, The history of a portrait, 1931.

Short Stories

Triple fugue, 1924; * Dumb-animal and other stories, 1930.

Novels

* Before the bombardment, 1926; * The man who lost himself, 1929; Miracle on Sinai, a satirical novel, 1933. •

Satire

At the house of Mrs. Kinfoot, 1921; Who killed cock-robin? Remarks on poetry, on its criticism, and, as a sad warning, the story of Eunuch Arden, 1921.

Plays

All at sea, a social tragedy in three acts for first-class passengers only, by Osbert and Sacheverell Sitwell, with a preface entitled A few days in an author's life by Osbert Sitwell, 1927.

Travel

Discursions on travel, art and life, 1925; Winters of content, more discursions on travel, art and life, 1932.

Belles Lettres

C. R. W. Nevinson, 1925 (signed: O. S.); The people's album of London statues, 1928; Dickens, 1932.

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† Balston	Bookm. (Lond.), 57 ('19): 102
Dilly Tante	(portrait)
Fehr	Books, March 16, 1930: 5;
Lewis (AG)	Dec. 11, 1932: 21; March
Lynd (AL)	18, 1934: 14
Mégroz	Bost. Trans., Apr. 2, 1930: 2;
Mégroz (FNP)	March 25, 1931: 2; Nov. 19,
Monro	1932: 2
Nichols	Cal. Mod. Lett., 1 ('25): 329
Scrutinies, II	Crit., 3 ('24-'25): 141
Swinerton	Dial, 78 ('25): 506; 82 ('27):
Vines	338
Williams (PP)	Lit. Rev., 4 ('23): 404; Sept. 7,
Williams-Ellis	1924: 8; Aug. 15, 1925: 1;
	Jan. 8, 1927: 3
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 23 ('24): 386; 24 ('25): 348;
 25 ('26): 94, 672; Oct. 27,
 1927: 760; Oct. 24, 1929:
 842; Oct. 16, 1930: 832;
 June 9, 1932: 421; Oct. 26,
 1933: 728
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 44 ('25): 334
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 ('32): 44; 6 ('33): 605
 N. Y. Times, July 20, 1924: 8;
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 Poetry, 17 ('20): 161
 Sat. Rev., 136 ('23): 140; 142
 ('26): 446; 145 ('28): 101;
 148 ('29): 550
 Sat. Rev. of Lit., 1 ('24-'25):
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 649; 6 ('30): 797; 10 ('34):
 554
 Spec., 126 ('21): 83; 133 ('24):
 102; 143 ('29): 691; 149
 ('32): 86; 151 ('33): 638

Sacheverell Sitwell, 1897-

Born at Scarborough, the brother of Edith and Osbert Sitwell (*qq. v.*). Schooling at St. David's, Reigate, at Eton, and Balliol College, Oxford. Left Oxford; calls himself mainly self-educated. Served in Special Reserve, Grenadier Guards, 1916-18. Has traveled extensively.

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Poems

The people's palace, 1918; Doctor Donne and Gargantua, first canto, 1921 (with a drawing by Wyndham Lewis); The hundred and one harlequins, 1922; Doctor Donne & Gargantua, canto the second, 1923; The parrot, 1923; The thirteenth Cæsar and other poems, 1924; Poor young people, 1925 (with Edith and Osbert Sitwell); Doctor Donne and Gargantua, canto the third, 1926; Exalt the eglantine and other poems, 1926; The cyder feast and other poems, 1927; The Rio Grande, poem, 1929 (music by Constant Lambert); Two poems, ten songs, 1929; Doctor Donne & Gargantua, the first six cantos, 1930; Canons of giant art, twenty torsos in heroic landscapes, 1933.

Studies

Southern baroque art, a study of painting, architecture and music in Italy and Spain of the 17th & 18th centuries, 1924; German baroque art, 1927; A book of towers and other buildings

of southern Europe, a series of dry-points engraved by Richard Wyndham, with an introduction and brief descriptions by Sacheverell Sitwell, 1928; * *The Gothick North*, a study of mediaeval life, art and thought . . . , 1929 (The visit of the gypsies; These sad ruins; The fair-haired victory); *Beckford and Beckfordism*, an essay, 1930; *Spanish baroque art*, with buildings in Portugal, Mexico and other colonies, 1931.

Biography

Mozart, 1932; * Liszt, 1934.

Autobiography

* All summer in a day, an autobiographical fantasia, 1926.

Stories

* Far from my home, stories: long & short, 1931.

Plays

All at sea, a social tragedy in three acts for first-class passengers only, 1927 (with Osbert Sitwell).

Travel Sketches

Touching the Orient, six sketches, 1934.

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| † Balston | Crit., 2 ('23-'24): 486; 3 ('24-'25): 324 |
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| Williams (PP) | 23 ('24): 139, 704; 25 ('26): 94, 670; Dec. 22, 1927: 975; |
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| 43 ('25): 270; 50 ('27): 282 | Sat. Rev. of Lit., 1 ('24-'25): |
| New Statesman, 22 ('24): 636; | 3; 3 ('27): 593; 5 ('28): 39; |
| 30 ('27): 248, 330 | 6 ('29): 475 |
| New Statesm. and Nat., 3 | Spec., 126 ('21): 83; 132 ('24): |
| ('32): 742 | 639; 149 ('32): 56 |

Naomi Royde Smith. *See* Naomi Royde-Smith

Sheila Kaye Smith. *See* Sheila Kaye-Smith

Stephen (Harold) Spender, 1909-

Of German, Jewish, and English descent. Father, Edward Harold Spender, the journalist. As a child, interested in painting. At nineteen, entered University College, Oxford, but left without taking his degree. Edited *Oxford poetry, 1929*, with Louis Mac-Neice, and *Oxford poetry, 1930*, with Bernard Spencer. After Oxford, traveled for three years, mostly in Germany.

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Poems

Poems, 1933; Vienna, 1934.

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| Powell | Poetry, 42 ('33): 225, 355; 45 |
| | ('35): 208 |
| Commonweal, 21 ('34): 255 | Sat. Rev. of Lit., 11 ('34): 274, |
| New Repub., 80 ('34): 189 | 367 |

(Sir) J(ohn) C(ollings) Squire, 1884-

Born at Plymouth. Educated at Blundell's School and St. John's College, Cambridge. Became literary editor, *The New statesman*, 1913, signing himself Solomon Eagle; acting editor, 1917-18. Contested, 1918, 1924. Chairman, English Association, 1926-29. Editor, English Men of Letters Series; joint-editor, English Heritage Series. Founded *The London mercury*; its editor from 1919-34. Member of Academic Committee, 1921; Honorary Secretary, 1922. Chairman of Architecture Club, 1922-28. Honorary Associate, Royal Institute of British Architects. Knighted, 1933. Lady Squire

writes under the pseudonym, E. H. Anstruther. Squire has edited a large number of anthologies, especially of light verse and parodies.

BIBLIOGRAPHY

Poems

Poems and Baudelaire flowers, 1909; The three hills and other poems, 1913; Christmas hymn, 1914, 1914; The survival of the fittest and other poems, 1916; Twelve poems, 1916; The lily of Malud and other poems, 1917; Poems, first series, 1918; The birds and other poems, 1919; The moon, 1920; Poems, second series, 1921; The rugger match, 1922; American poems and others, 1923; A new song of the Bishop of London and the city churches, 1924; Poems in one volume, 1926; A face in candlelight & other poems, 1932; Pick-me-up, thirteen drawings in colour by Ian Fenwick, with thirteen rhyming recipes by A. N. Other [*pseud.*], 1933.

Essays and Studies

Socialism and art, 1907; The gold tree, 1917; Books in general, 1918 (by Solomon Eagle, *pseud.*); Books in general, 1920 (2d ser. By Solomon Eagle, *pseud.*); Life and letters, essays, 1920; Books in general, 1921 (3d ser. By Solomon Eagle, *pseud.*); Books reviewed, 1922; Essays at large, 1922 (by Solomon Eagle, *pseud.*); Essays on poetry, 1923; Contemporary American authors, 1928 (with others); Sunday mornings, 1930.

Short Stories

The Grub street nights entertainments, 1924; Outside Eden, 1933.

Plays

Berkeley square, a play in three acts, 1928 (with John L. Balderston); Robin Hood, a farcical romantic pastoral, 1928 (with Joan R. Young); Pride & prejudice, a play in four acts (adapted from Jane Austen's novel), 1929 (with Eileen H. Squire).

Parodies

Imaginary speeches and other parodies in prose and verse, 1912; Steps to Parnassus and other parodies & diversions, 1913; Tricks of the trade, 1917; Collected parodies, 1921.

Biography

William the Silent, 1912.

STUDIES

Agate (THS)

Arrow, John. J. C. Squire v.

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Mr. Squire's article in "The
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Authors

† Bibliographies of modern au-
thors, John Collings Squire.
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Kitchin, George. A survey of
burlesque and parody in
English. 1931

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Maynard

Monro

Overton (WWC)

Priestley

Rothenstein (2d ser.)

Sitwell, Osbert. Who killed
cock-robin? 1921

Sturgeon

Swinerton

Vines

Waugh

Williams (CCL)

† Williams, Iolo A. John Coll-
ings Squire and James
Stephens. 1922

Williams-Ellis

James Stephens, 1882-

Born in Dublin. No formal education. Spent his childhood in poverty, wandering over Ireland. Learned typewriting and earned a living in a solicitor's office where George W. Russell discovered him. *Insurrections*, his first volume, attracted wide attention. Won the Polignac Prize with *The crock of gold* in 1913; and the Talltean Gold Medal with *Deirdre*. An ardent Nationalist, he worked for the creation of the Free State. Has visited in America, and spends considerable time in Paris.

For critical comment, see the Poetry section of the Survey.

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Poems

Insurrections, 1909; *The lonely God and other poems*, 1909; *The hill of vision*, 1912; *Five new poems*, 1913; *The adventures of Seumas Beg*, *The rocky road to Dublin*, 1915 (Am. ed., *The rocky road to Dublin*, *The adventures of Seumas Beg*); *Songs from the clay*, 1915; *Green branches*, 1916; *Reincarnations*, 1918; *A poetry recital*, 1925; * *Collected poems*, 1926; *The outcast*, 1929; *Theme and variations*, 1930; *Strict joy*, poems, 1931.

Belles Lettres

The insurrection in Dublin, 1916; Arthur Griffith, journalist and statesman, 192-7; Little things, 1924; Two essays, 1928 (2d ed., On prose and verse); Optimist, 1929.

Plays

Julia Elizabeth, a comedy in one act, 1929.

Prose Fiction

The charwoman's daughter, 1912 (Am. ed., Mary, Mary); * The crock of gold, 1912; * The demi-gods, 1914; Hunger, a Dublin story, 1918 (by James Esse, *pseud.*); * Deirdre, 1923; In the land of youth, 1924.

Short Stories

Here are ladies, 1913; Etched in moonlight, 1928.

Children's Books

Irish fairy tales, 1920.

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| † Bibliographies of modern authors, James Stephens. In Lond. Merc., 4 ('21): 193 | Morley (RS) |
| Boyd (ILR) | O'Connor |
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| † Cutler | Rothenstein (2d ser.) |
| Davison | Russell |
| Dilly Tante | Spicer-Simson |
| Erskine | Sturgeon |
| Lalou | Swinerton |
| Marble (SMN) | Van Doren |
| Mason | Weygandt (TT) |
| Monro | Williams |
| Moore (HF) | † Williams, Iolo A. John Collings Squire and James Stephens. 1922 |

G(ladys) B(ronwyn) Stern, 1890-

Born in London of Jewish ancestry. Educated at Notting Hill High School. Traveled in Germany and Switzerland. Studied at the Academy of Dramatic Art, London, for two years. Has done free-lance journalism, reviewing; published many short stories. Her first poem was accepted at seventeen; her first novel, *Pantomime*, published when twenty-three. In 1919, married Geoff-

rey Lisle Holdsworth, journalist. She worked at a California film studio for a few months in 1934.

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Novels

Pantomime, a novel, 1914; "See-saw," 1914; Twos and threes, 1916; Grand chain, 1917; A marrying man, 1918; * Children of No man's land, 1919 (Am. ed., Debatable ground, 1921); Larry Munro, 1920 (Am. ed., The china shop, 1921); The room, 1922; The back seat, 1923; * Tents of Israel, a chronicle, 1924 (Am. ed., The matriarch, 1925); Thunderstorm, 1925; * A deputy was king, 1926 (continues Tents of Israel); The happy meddler, 1926 (with Geoffrey Holdsworth); The dark gentleman, 1927; Debonair, the story of Persephone, 1928; Petruchio, 1929 (Am. ed., Modesta); * Mosaic, 1930; The shortest night, 1931; Little red horses, 1932 (Am. ed., The rueful mating); Long-lost father, a comedy, 1932; The Rakonitz chronicles, 1932 (Tents of Israel; A deputy was king; Mosaic); The Augs, an exaggeration, 1933 (Am. ed., Summer's play, 1934).

Short Stories

Smoke rings, 1923; Jack a'Manory, 1927; The slower Judas, 1929; Pelican walking, short stories, 1934.

Plays

The man who pays the piper, a play in a prologue and three acts, 1931; The matriarch, a play in a prologue and three acts, 1931.

Belles Lettres

Bouquet, 1927.

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Dilly Tante
Mansfield

Bookm., 75 ('32): 312
Bookm. (Lond.), 45 ('14): 318
Books, Apr. 1, 1928: 5; Sept. 1,
1929: 2; Oct. 12, 1930: 4;
July 12, 1931: 4; July 3,

1932: 3; May 7, 1933: 8;
Feb. 25, 1934: 6
Bost. Trans., Feb. 13, 1929: 2;
Aug. 31, 1929: 4; Sept. 2,
1931: 3
Everyman, 15 ('20): 322
Forum, 74 ('25): 800
Lit. Rev., Dec. 2, 1922: 273;
Sept. 22, 1923: 66; Jan. 31,

- 1925: 12; July 18, 1925: 3;
 March 12, 1927: 4
 Lond. Merc., 1 ('19-'20): 337;
 6 ('22): 97
 Lond. Times, 16 ('17): 224;
 18 ('19): 673; 21 ('22): 227;
 22 ('23): 320; 23 ('24): 574;
 24 ('25): 366; 25 ('26): 630
 Nation, 135 ('32): 130
 New Repub., 25 ('21): 348;
 41 ('25): 291
 New Statesman, 16 ('20): 50;
 18 ('22): 734
 New Statesm. and Nat., 3
 ('32): 736
 N. Y. Times, Feb. 24, 1924: 9;
 Jan. 18, 1925: 16; June 21,
 1925: 8; Sept. 1, 1929: 6;
 Oct. 19, 1930: 2; July 10,
 1931: 7; July 3, 1932: 6;
 May 7, 1933: 6; Feb. 25,
 1934: 9
 Sat. Rev., 138 ('24): 338; 153
 ('32): 565
 Sat. Rev. of Lit., 3 ('27): 498;
 7 ('31): 500
 Spec., 148 ('32): 842

(Giles) Lytton Strachey, 1880-1932

Born in London, the son of General Sir Richard and Lady Jane Strachey. A cousin of St. Loe Strachey, quondam editor of *The Spectator*. Educated privately and at Trinity College, Cambridge; Clive Bell and E. M. Forster (*qq. v.*) were his contemporaries. Contributed to an undergraduate anthology, *Euphrosyne*, 1905, and won the Chancellor's Medal with his poem, *Ely*, 1902, a production in the Tennyson-Arnold tradition, devoted to Cambridge and its poets. His first book was published after he was thirty. Did not serve in the World War. Lived for some years in a cottage in Wiltshire, prowling the Downs, liking flowers and beasts without knowing their names. Became a member of the Bloomsbury group. Squire describes him as "a tall, lean, stooping, spectacled, bushy-bearded, staring-eyed creature, with a high almost treble voice." He died on January 21, 1932, at London. *Queen Victoria* was awarded the James Tait Black Prize for biography.

For critical comment, see the Biography section of the Survey.

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Biography

* Eminent Victorians: Cardinal Manning, Florence Nightingale, Dr. Arnold, General Gordon, 1918; * Queen Victoria, 1921; Elizabeth and Essex, a tragic history, 1928; * Portraits in miniature and other essays, 1931.

Essays and Studies

Landmarks in French literature, 1912; * Books and characters, French & English, 1922; Pope, the Leslie Stephen lecture for 1925, 1925; Characters and commentaries, 1933.

Poems

Euphrosyne, a collection of verse, 1905 (with others).

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| Bower-Shore, Clifford. Lyt- | adventures among ideas and |
| ton Strachey, an essay. | personalities. 1923 |
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| California University. Dept. | Mais (SMA) |
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| Cross, Wilbur L. An outline | by S. C. Roberts as Aspects |
| of biography from Plutarch | of biography, 1929) |
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| Dobrée (MPS) | Pearson |
| Ellis (MV) | Post Victorians |
| Gosse (LF) | Scrutinies, II |
| Gosse (MBT) | Squire (BR) |
| Gosse (SD) | Swinerton |
| Hackett (IC) | Tradition |
| Harcourt | Van Doren |
| Hewlett | Walkley (MP) |
| Hewlett (WE) | Williams (CCL) |
| Huxley, Aldous L. On the | |
| margin, notes and essays. | |
| 1923 | |

L(eonard) A(lfred) G(eorge) Strong, 1896-

Born at Plympton, Devon, of English-Irish parentage. As a child spent the summers in Kingstown, becoming acquainted with the sea-front poor. At nine entered a school at Plymouth. Educated at Brighton College, and later Wadham College, Oxford, where he became acquainted with Blunden, Graves, Hughes, and Coppard. While at both schools he did considerable writing.

Feels that he owes most to W. B. Yeats for encouragement. A long illness prevented his entering active service during the World War. Assistant master at Summer Fields, Oxford, 1917-19, 1920-30; since then he has been in London as a writer and journalist. He is an associate member, Irish Academy of Letters.

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Poems

Dallington rhymes, 1919; Dublin days, 1921; Twice four, 1921; Says the muse to me, says she, 1922; Eight poems, 1923; The Lowery road, 1923; Seven, 1924; Seven verses, 1925; Difficult love, 1927; At Glenan Cross, a sequence, 1928; Christmas, 1930, with every good wish from L. A. G. Strong, 1930; Northern light, 1930; * Selected poems, 1931; March evening and other verses, 1932.

Essays and Studies

Common sense about poetry, 1931; Defence of ignorance, 1932; A letter to W. B. Yeats, 1932; Life in English literature, an introduction for beginners . . . , 1932 (with Monica Redlich).

Children's Books

Patricia comes home, 1929; The old Argo, 1931; King Richard's land, a tale of the peasants' revolt, 1933; Fortnight south of Skye, 1934; The westward rock, 1934.

Novels

Dewer rides, 1929; The jealous ghost, 1930; * The garden, 1931; The brothers, 1932 (Am. ed., Brothers, a novel); * Sea wall, 1933; Corporal tune, 1934.

Short Stories

Doyle's Rock and other stories, 1925; The English captain and other stories, 1929; The big man, 1931 (foreword by A. E. Coppard); Don Juan and the wheelbarrow, 1932.

STUDIES AND REVIEWS

Authors	Books, June 28, 1931: 6;
† Gawsworth (2d ser.)	Aug. 16, 1931: 4; Nov. 5,
Mégroz (FNP)	1933: 10
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Bookm., 73 ('31): 570; 74	Aug. 22, 1931: 1
('31): 77; 75 ('32): 749	Forum, 86 ('31): ix

- Ind., 110 ('23): 348
 Lit. Rev., May 12, 1923: 691
 Lond. Times, June 27, 1929: 512; June 4, 1931: 444; Nov. 12, 1931: 886
 N. Y. Times, May 6, 1923: 10; June 1, 1924: 6; Dec. 29, 1929: 6; June 28, 1931: 7;
 Aug. 16, 1931: 9; Feb. 19, 1933: 7; Nov. 5, 1933: 7
 Outlook, 137 ('24): 318
 Sat. Rev., 148 ('29): 24
 Spec., 142 ('29): 982
 Springfield Republican, July 8, 1923: 7; Aug. 17, 1924: 7

Francis Stuart, 1902—

Born in Australia of Irish Unionist parents. Educated at Rugby. In 1920, went to live in Dublin; was converted to Catholicism. Joined the Irish Republican Army. In 1922, was taken prisoner during some street fighting, and interned for fifteen months by the Free State government. Turned to writing. His first book, *We have kept the faith*, was awarded a prize by the Royal Irish Academy. Is keenly interested in flying. Lives in County Wicklow.

"Above all," Mr. Stuart writes, "I am interested in life wherever it is most intense; in sport because I see in a race or a football match a better reflection of the real drama of living than in many books. Besides, I like boxers, jockeys, gamblers much more than most writers and painters with their narrow limits of the studio and library. It does not matter what people do as long as they love and suffer, hope and fear, as long as they are sentient to life and not dead, not withdrawn and smug and secure. . . . The important thing is what I can only call giving a yea to life, opening one's arms to it in whatever shape it happens to one. For the rest, success or failure is unimportant."

BIBLIOGRAPHY

Novels

Women and God, a novel, 1931; * *The coloured dome*, 1932; *Pigeon Irish*, 1932; *Glory*, 1933; * *Try the sky*, 1933 (foreword by Compton Mackenzie).

Poems

We have kept the faith, 1923.

Autobiography

'Things to live for, notes for an autobiography, 1934.

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Authors

Bookm., 75 ('32): 407; 76 ('33): 193
 Books, Jan. 15, 1933: 6;
 July 23, 1933: 3; Nov. 5, 1933: 8
 Bost. Trans., Jan. 28, 1933: 2;
 July 19, 1933: 2
 Lond. Times, Jan. 19, 1933: 38

New Statesm. and Nat., 3 ('32): 297; 4 ('32): 133; 6 ('33): 268
 N. Y. Times, July 3, 1932: 2;
 Jan. 15, 1933: 6; July 23, 1933: 6; Nov. 12, 1933: 9
 Sat. Rev. of Lit., 8 ('32): 792;
 9 ('32): 341; 10 ('33): 296
 Spec., -50 ('33): 94; 151 ('33): 292

Alfred Sutro, 1863-1933

Born in London, the son of Dr. Sigismund Sutro. Educated at the City of London School and in Brussels. Went into business, but turned to writing after his marriage to Esther Stella Isaacs, sister of the Marquess of Reading. Went to live in Paris. A life-long friend of Maeterlinck, and acquainted with Mallarmé and Lugné-Poë, the experimental actor. An early buyer of Van Gogh. Collaborated with George Meredith on a dramatization of *The egoist*. Believed that a good play is one that succeeds; that a dramatist should keep one eye raised to heaven, the other on the box office. More than two million people are estimated to have seen *The walls of Jericho*. Produced plays steadily from 1896 to 1929. Received the O. B. E., 1918. He died in London on September 11, 1933.

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Plays

The cave of illusion, a play in four acts, 1900; Women in love, eight studies in sentiment, 1902; The foolish virgins, 1904; A marriage has been arranged, a duologue, a comedy in one act, 1904; Mollentrave on women, a comedy in three acts, 1905; John Glayde's honour, a new and original play in four acts, 1906; The price of money, a play in four acts, 1906; * The walls of Jericho, a play in four acts, 1906; The fascinating Mr. Vanderveldt, a comedy in four acts, 1907; The builder of bridges, a play in four acts, 1909; The man in the stalls, 1911; The firescreen, a comedy in four acts, 1912; Five little plays, 1912 (The man in the stalls; A marriage has been arranged . . . ; The man on the kerb;

The open door; The bracelet); The perplexed husband, a comedy in four acts, 1913; The two virtues, a comedy in four acts, 1913; Freedom, a play in three acts, 1914; The marriage . . . will not take place, a play in one act, 1918; The choice, a play in four acts, 1919; Uncle Anyhow, a comedy in three acts, 1919; The laughing lady, a comedy in three acts, 1922; The great well, a play in four acts, 1923; Far above rubies, a comedy in three acts, 1924; A man with a heart, a play in four acts, 1924; The desperate lovers, a frivolous comedy in three acts, 1926; Living together, a play in four acts, 1929.

Translations of Maurice Maeterlinck

Aglavaine and Selysette, a drama in five acts, 1897; The treasure of the humble, 1897; Wisdom and destiny, 1898; Alladine and Palomides, Interior, and The death of Tintagiles, three little dramas for marionettes, 1899 (Interior, trans. by William Archer); The life of the bee, 1901; Buried temple, 1902; The swarm, from The life of the bee, 1906; Ancient Egypt, 1925; The life of the white ant, 1927; The magic of the stars, 1930.

Belles Lettres

About women, 1931; Which: Lord Byron or Lord Byron, a bet, 1932.

Reminiscences

Celebrities and simple souls, 1933.

STUDIES AND REVIEWS

Agate	('15): 151; 101 ('15-'16):
Mais (SMA)	476
Sawyer	Nation (Lond.), 32 ('22): 368;
	44 ('29): 652
Bookm. (Lond.), 63 ('22-'23):	Sat. Rev., 139 ('25): 300; 156
231 (portrait)	('33): 351
Nation, 96 ('13): 213; 100	

Frank (Arthur) Swinnerton, 1884-

Born in a suburb of London. When eight, ill health forced him from school; at fourteen, began work in an office, struggling for years with poverty and illness. His early novels, especially *On the staircase* and *The chaste wife*, appear to contain autobiographical matter. Has been adviser to Chatto and Windus, and critic on

The Manchester guardian. He now devotes all his time to writing, and contributes to many magazines and newspapers. Has been in America. His novels are concerned chiefly with the lives of the lower middle class in London.

For critical comment, see the Novel section of the Survey.

BIBLIOGRAPHY

Novels

The merry heart, 1909; The young idea, a comedy of environment, 1910; The casement, a diversion, 1911; The happy family, 1912; On the staircase, 1914; The chaste wife, 1916; * Nocturne, 1917 (also pub. as In the night); Shops and houses, 1918; * September, 1919; Coquette, 1921; The three lovers, 1922; * Young Felix, 1923; The elder sister, 1925; Summer storm, 1926; A brood of ducklings, 1928; Sketch of a sinner, 1929; The Georgian house, a tale in four parts, 1932; Elizabeth, a story in six parts, 1934.

Essays and Studies

George Gissing, a critical study, 1912; R. L. Stevenson, a critical study, 1914; Tokesfield papers, 1927; A London bookman, 1928; Authors and the book trade, 1932; * The Georgian literary scene, a panorama, 1935 (Am. ed., The Georgian scene, a literary panorama, 1934).

STUDIES AND REVIEWS

Adcock (GGS)
Beach (OAP)
Bennett, Arnold, Wells, H. G.,
and Overton, Grant M.
Frank Swinnerton, personal
sketches, together with
notes and comments on the
novels of Frank Swinnerton.

1920

Collins (TLP)

Dilly Tante

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McKay, Ruth C. George
Gissing and his critic, Frank
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Mais

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Rotter, A. Frank Swinnerton
und George Gissing, eine
kritische studie. 1930

Ath., 1914, 2: 644; 1919, 2:
1002

Bookm., 47 ('18): 252; 49
('19): 51; 75 ('32): 688

Bookm. (Lond.), 39 ('10): 57
(portrait); 51 ('16): 28, 30;
52 ('17): 184; 53 ('18): 175;
65 ('23): 113

Books, Nov. 4, 1928: 7; Apr.

- 14, 1929: 16; Oct. 20, 1929: 2; Jan. 26, 1930: 4; Oct. 23, 1932: 4; Oct. 30, 1932: 7
 Bost. Trans., Nov. 17, 1928: 8; Feb. 12, 1930: 2; Nov. 12, 1932: 1
 Dial, 65 ('18): 22
 Lit. Rev., 3 ('22-'23): 259; 4 ('23-'24): 364
 Lond. Merc., 4 ('21): 658; 7 ('22-'23): 433
 Lond. Times, 16 ('17): 310; 17 ('18): 481; 18 ('19): 513; 20 ('21): 563; 22 ('23): 28, 650; 24 ('25): 616; March 10, 1932: 167
 Nation, 96 ('13): 257; 106 ('18): 627; 113 ('21): 50; 123 ('26): 486
 New Repub., 16 ('18): 320; 18 ('19): 94; 22 ('20): 63; 28 ('21): 142
 New Statesman, 9 ('17): 330; 17 ('21): 597
 New Statesm. and Nat., 3 ('32): 394; 4 ('32): 182
 N. Y. Times, July 10, 1921: 22; Nov. 4, 1923: 4; Nov. 8, 1925: 5; Nov. 4, 1928: 5; Apr. 7, 1929: 6; Oct. 20, 1929: 7; Jan. 26, 1930: 9; Oct. 30, 1932: 7; Jan. 8, 1933: 11
 Sat. Rev., 135 ('23): 154
 Sat. Rev. of Lit., 9 ('32): 174, 252
 Spec., 131 ('23): 805; 148 ('32): 384; 149 ('32): 214

Arthur Symons, 1865-

Born in Wales of Cornish parents. Educated privately, spending much time in France and Italy. Wrote his first verses when nine; by the time he was fourteen had written Byronic tales, and ballad-tales in the manner of Scott. Also influenced by Longfellow and Browning. Admired Swinburne. Between his sixteenth and twentieth year he composed three volumes of verse, from which he made selections for *Days and nights*. His critical creed was formulated under the personal influence of Walter Pater. Became a member of the staff of *The Athenæum*, 1891; *The Saturday review*, 1894. Editor of *The Savoy*, 1896. In Italy, 1908, was arrested as insane, and later was confined in an English asylum. As a youth became leader of the symbolist movement in England. His verse was influenced by modern French writers, especially by the Symbolists.

For critical comment, see the Criticism section of the Survey.

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Critical and Biographical Studies

An introduction to the study of Browning, 1886; Studies in two literatures, 1897; Aubrey Beardsley, 1898; * The symbolist move-

ment in literature, 1899; Plays, acting and music, 1903; Studies in prose and verse, 1904; Studies in seven arts, 1906; Great acting in English, 1907; William Blake, 1907; The romantic movement in English poetry, 1909; Dante Gabriel Rossetti, 1910; Figures of several centuries, 1916; Studies in the Elizabethan drama, 1919; Charles Baudelaire, a study, 1920; Dramatis personæ, 1923; The Café Royal and other essays, 1924; Notes on Joseph Conrad with some unpublished letters, 1925; Studies on modern painters, 1925; Eleonora Duse, 1926; A study of Thomas Hardy, 1927; From Toulouse-Lautrec to Rodin with some personal impressions, 1929; Studies in strange souls, 1929; A study of Oscar Wilde, 1930; A study of Walter Pater, 1932.

Poems

Days and nights, 1889; Silhouettes, 1892; London nights, 1895; Amoris victima, 1897; Images of good and evil, 1899; * Poems, 1902; Lyrics, 1903; A book of twenty songs, 1905; The fool of the world & other poems, 1906; On Craig Ddu (An impression of nature), 1909 (music by Frederick Delius); Wanderer's song, 1909 (music by Frederick Delius); Knave of hearts, 1894-1908, 1913; Songs for a medium voice, 1919 (music by John Ireland); Lesbia and other poems, 1920; Love's cruelty, 1923; Jezebel Mort and other poems, 1931.

Belles Lettres

The loom of dreams, 1901; Parisian nights, a book of essays, 1926; Mes souvenirs, 1929; * Confessions, a study in pathology, 1930.

Sketches and Stories

Spiritual adventures, 1905; Colour studies in Paris, 1918.

Description and Travel

Cities, 1903; Cities of Italy, 1907; London, a book of aspects, 1908; Cities and sea-coasts and islands, 1918; Wanderings, 1931.

Plays

Tragedies, 1916 (The harvesters; The death of Agrippina; Cleopatra in Judæa); Tristan and Iseult, a play in four acts, 1917; The toy cart, a play in five acts, 1919; Cesare Borgia, Iseult of Brittany, The toy cart, 1920.

Translations

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STUDIES

Archer	Orange
Blaikie-Murdoch, W. G. <i>The work of Arthur Symons, an appreciation</i> . 1907	Pater
Cumberland	Pater, Walter H. <i>Essays from 'The Guardian.'</i> 1901
† Danielson	† Quinn
De Casseres	Waugh
Dilly Tante	Wedmore, Sir Frederick. <i>Certain comments</i> . 1925
Drake	Welby, Thomas E. <i>Arthur Symons</i> . 1925
Gorman	Wildi, Max. <i>Arthur Symons als kritiker der literatur</i> . 1929
Harris (1920)	Williams
Jackson (EN)	Yeats (LNI)
Le Gallienne	
Mégroz (MEP)	
Moore (HF)	
More (SE)	

Sylvia (Elizabeth) Thompson, 1902-

Born in Scotland. Educated at Cheltenham and at Somerville College, Oxford. Wrote her first novel, *The rough crossing*, when she was sixteen. Began *The hounds of spring* at Somerville. Married the American artist, Theodore Dunham (Peter) Luling, 1926. Lectured in the United States, 1932.

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Novels

The rough crossing, 1921; A lady in green gloves, 1924; The hounds of spring, 1926; The battle of the horizons, 1928; Chariot wheels, 1929; Winter comedy, 1931 (Am. ed., Portrait by Caroline); Summer's night, a love story, 1932; Helena, 1933 (Am. ed., Unfinished symphony); Breakfast in bed, 1934.

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| Dilly Tante | 25 ('26): 208; 27 ('28): 354;
Oct. 17, 1929: 816 |
| Atlan. Bookshelf, March, 1933 | New Statesman, 17 ('21): 218; |
| Books, July 1, 1928: 5; Oct. | 26 ('26): 681 |
| 27, 1929: 10; Jan. 4, 1931: | N. Y. Times, June 17, 1928: |
| 3; Feb. 7, 1932: 4; March 5, | 11; Oct. 13, 1929: 7; Jan. 4, |
| 1933: 10; March 11, 1934: | 1931: 6; March 19, 1933: 7; |
| 15 | March 18, 1934: 7 |
| Bost. Trans., June 16, 1928: 3; | Sat. Rev., 141 ('26): 456 |
| Jan. 3, 1931: 2; Feb. 3, | Sat. Rev. of Lit., 4 ('28): 1018; |
| 1932: 3; Apr. 12, 1933: 2 | 7 ('31): 500; 10 ('34): 537 |
| Lond. Times, 23 ('24): 373; | |

H(enry) M(ajor) Tomlinson, 1873-

Born in London's East End. Education elementary; began to work at twelve. Joined staff of *The Morning leader*, 1904; World War correspondent in Belgium and France, 1914-15; official correspondent at General Headquarters, 1917-18. Literary editor of *The Weekly Westminster*; and of *The Nation and Athenæum*, 1917-23. *Gallions Reach* was awarded the Femina-Vie Heureuse Prize. Has traveled a good deal.

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Essays and Studies

Old junk, 1918; * London river, 1921; Waiting for daylight, 1922; Under the red ensign, 1926 (Am. ed., The foreshore of England, or, Under the red ensign, 1927); A brown owl, 1928; Cote d'Or, 1929; Thomas Hardy, 1929; Between the lines, 1930; War books, 1930; Norman Douglas, 1931; Out of soundings, 1931.

Novels

* Gallions Reach, a romance, 1927; * All our yesterdays, 1930; The snows on Helicon, 1933.

Description and Travel

* The sea and the jungle, 1912; Tidemarks, some records of a journey to the beaches of the Moluccas and the forest of Malaya in 1923, 1924; Gifts of fortune, with some hints for those about to travel, 1926; Below London bridge, 1934 (with photographs by H. Charles Tomlinson); South to Cadiz, 1934.

Miscellaneous

Illusion, 1915, 1928; An illustrated catalogue of rare books on the East Indies and A letter to a friend, 1932.

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| Adcock | ('30): 187, 601; 132 ('31): |
| Dilly Tante | 662; 137 ('33): 303 |
| Hodgson, Stuart. Portraits | Nation and Ath., 28 ('20-'21): |
| and reflections. 1929 | 823; 36 ('24): 447; 47 ('30): |
| Lynd (BA) | 473 |
| Mansfield | New Repub., 19 ('19): 332; |
| Swinerton | 37 ('23-'24): 317 |
| West | New Statesman, 19 ('22): 542; |
| | 25 ('25): 453; 29 ('27): 284 |
| Ath., 1919, 1: 205 | New Statesm. and Nat., 1 |
| Bookm., 51 ('20): 474; 62 | ('31): 466; 6 ('33): 356 |
| ('22): 686 | N. Y. Times, Nov. 26, 1922: 2; |
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| March 29, 1931: 3; Nov. 8, | 1930: 2; Aug. 17, 1930: 2; |
| 1931: 7; Aug. 6, 1933: 1 | March 22, 1931: 5; Aug. 6, |
| Bost. Trans., Jan. 18, 1930: 2; | 1933: 7 |
| May 29, 1931: 1; Dec. 19, | N. Y. World, Jan. 2, 1930: 13 |
| 1931: 1; Aug. 12, 1933: 1 | Outlook, 154 ('30): 69 |
| Lit. Dig., Feb. 21, 1925: 29 | Sat. Rev., 115 ('13): 85; 149 |
| (portrait) | ('30): 114; 156 ('33): 276 |
| London Times, 18 ('19): 181; | Sat. Rev. of Lit., 3 ('27): 477 |
| 20 ('21): 137; 21 ('22): 225; | (J. B. Priestley); 6 ('30): |
| 23 ('24): 697; 26 ('27): 35; | 613; 7 ('31): 673 |
| Jan. 23, 1930: 58; Dec. 4, | Spec., 110 ('13): 619; 126 |
| 1930: 1038; May 7, 1931: | ('21): 589; 144 ('30): 130; |
| 362 | 146 ('31): 790; 151 ('33): |
| Nation, 114 ('22): 47; 130 | 352 |

W(alter) J(ames) (Redfern) Turner, 1889-

Born in Melbourne, Australia, where his father was organist in St. Paul's Pro-Cathedral. Educated at the Scotch College, Melbourne. At seventeen went to Europe. Studied in Germany. Traveled in South Africa, Germany, Australia, Italy, 1910-14. Military service, 1916-19. Musical critic, *The New statesman*, since 1916. Dramatic critic, *The London mercury*, 1919-23. Literary editor, *The Daily herald*, 1920-23.

BIBLIOGRAPHY*Poems*

The hunter and other poems, 1916; The dark fire, 1918; The dark wind, 1920; In time like glass, 1921; Paris and Helen, 1921; Landscape of Cytherea, record of a journey into a strange country, 1923; Smaragda's lover, a dramatic phantasmagoria, 1924; The seven days of the sun, a dramatic poem, 1925; Marigold, an idyll of the sea, 1926; The aesthetes, 1927; New poems, 1928; A trip to New York and a poem, 1929; Miss America, Altiora in the Sierra Nevada, 1930; Pursuit of Psyche, 1931; Jack and Jill, 1934.

Essays and Studies

Music and life, 1921; Variations on the theme of music, 1924; Orpheus, or, The music of the future, 1926; Beethoven, the search for reality, 1927; Musical meanderings, 1928; Music, a short history, 1932; Facing the music, reflections of a music critic, 1933; Wagner, 1933; Berlioz, the man and his work, 1934.

Plays

The man who ate the popomack, a tragedy-comedy of love in four acts, 1922.

STUDIES AND REVIEWS

Baring	21 ('22): 104; 22 ('23): 401;
Monro	24 ('25): 445; July 10, 1930:
Williams-Ellis	572
	New Statesman, 17 ('21): 108;
Bookm., 51 ('20): 456	21 ('23): 422; 29 ('27): 81;
Books, Sept. 17, 1933: 20	31 ('28): 92; 35 ('30): 448
Cal. Mod. Lett., 1 ('25): 326	Sat. Rev., 138 ('24): 262
Lond. Merc., 11 ('24-'25):	Spec., 126 ('21): 592; 128
158; 15 ('27): 429	('22): 178; 130 ('23): 970
Lond. Times, 20 ('21): 241;	

Katharine Tynan. *See* Katharine Tynan Hinkson

Evelyn Underhill, 1875-

Father, Sir Arthur Underhill, Barrister-at-law. Educated privately, and at King's College for Women, London; Honorary Fellow, 1913. Married Hubert Stuart Moore, Barrister-at-law, 1907. Upton Lecturer on Religion, Manchester College, Oxford, 1921-22. Fellow of King's College, London, 1927. One of her favorite recreations is "talking to cats."

BIBLIOGRAPHY

Studies

Mysticism, a study in the nature and development of man's spiritual consciousness, 1911; The mystic way, a psychological study in Christian origins, 1913; Practical mysticism, a little book for normal people, 1914; Mysticism and war, 1915; Ruysbroeck, 1915; Jacopone da Todi, poet and mystic—1228-1306, a spiritual biography, 1919; The essentials of mysticism and other essays, 1920; The life of the spirit and the life of today, 1922; The mystics of the church, 1925; Concerning the inner life, 1926; Man and the supernatural, 1927; The house of the soul, 1929; The golden sequence, a fourfold study of the spiritual life, 1932; Mixed pasture, twelve essays and addresses, 1933; The school of charity, meditations on the Christian creed, 1934.

Novels

The grey world, 1904; The lost word, 1907; The column of dust, 1909.

Poems

Immanence, a book of verses, 1912; Theophanies, a book of verses, 1916.

Pamphlets

Worship [n. d.]; Inside of life, 1932.

Translations

The miracles of our Lady Saint Mary, brought out of divers tongues and newly set forth in English, 1905.

STUDIES AND REVIEWS

Douglas

Bost. Trans., Feb. 8, 1933: 3
 Commonweal, 3 ('25-'26): 583
 Lond. Merc., 1 ('19-'20): 346;
 3 ('20-'21): 352
 Lond. Times, 21 ('22): 696;
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Quar. Rev., 220 ('14): 220
 R. of Rs., 55 ('17): 436
 Sat. Rev., 154 ('32): sup. 369
 Spec., 114 ('15): 336; 124
 ('20): 426; 126 ('21): 305;
 129 ('22): 178; 137 ('26):
 151; 143 ('29): 636; 149
 ('32): 406

Hugh (Seymour) Walpole, 1884-

Born at Auckland, New Zealand; the son of a clergyman, later Bishop of Edinburgh. Sent to England as a child and lived in Cornwall. Educated at King's School, Canterbury and Emmanuel College, Cambridge, where he began to write. Preached and taught for a time. Succeeded E. M. Forster (*q. v.*) as tutor to the children of "Elizabeth" (Countess Russell). Then turned to literature. Served with the Russian Red Cross during the World War, 1914-16; Georgian Medal. Commander, Order of the British Empire, 1918. In 1919 *The secret city* won the James Tait Black Prize. Has lectured in the United States. Head of the English Book Society. Defines a novel as the business of telling a story about certain people whom the writer endeavors to make as living as possible. Is indifferent to what particular means are employed for the effect.

BIBLIOGRAPHY

Novels

The wooden horse, 1909; Maradick at forty, a transition, 1910; Mr Perrin and Mr Traill, a tragi-comedy, 1911 (Am. ed., The gods and Mr. Perrin); The prelude to adventure, 1912; * Fortitude, being a true and faithful account of the education of an explorer, 1913; * The Duchess of Wrexhe, her decline & death, a romantic commentary, 1914 (The rising city: I); The golden scarecrow, 1915; * The dark forest, 1916; The green mirror, a quiet story, 1917 (The rising city: II); Jeremy, 1919; The secret city, a novel in three parts, 1919 (seq. to The dark forest); The captives, a novel in four parts, 1920; The young enchanted, a romantic story, 1921; * The cathedral, a novel, 1922; Jeremy and Hamlet, a chronicle

of certain events in the lives of a boy, a dog and a country town, 1923; *The old ladies*, 1924; * *Portrait of a man with red hair*, a romantic macabre, 1925; *Harmer John*, an unworldly story, 1926; *Jeremy at Crale*, his friends, his ambitions and his one great enemy, 1927; *Wintersmoon*, passages in the lives of two sisters, Janet and Rosalind Grandison, 1928; *Farthing hall*, 1929 (with J. B. Priestley); *Hans Frost*, a novel, 1929; *Rogue Herries*, a novel, 1930 (*Herries chronicles*, I); *Above the dark circus*, an adventure, 1931 (Am. ed., *Above the dark tumult*); *Judith Paris*, a novel, 1931 (*Herries chronicles*, II); *The fortress*, a novel, 1932 (*Herries chronicles*, III) *Vanessa*, a novel, 1933; (*Herries chronicles*, IV); *Captain Nicholas*, a modern comedy, 1934.

Short Stories

The thirteen travellers, 1921; *The silver thorn*, a book of stories, 1928; *All souls' night*, a book of stories, 1933; *Cathedral carol service*, 1934.

Critical Studies

Joseph Conrad, 1916; *The art of James Branch Cabell*, 1920; *The English novel*, some notes on its evolution, the Rede lecture, 1925, 1925; *Anthony Trollope*, 1928.

Essays

Reading, 1926; *My religious experience*, 1928; *A letter to a modern novelist*, 1932.

Children's Books

A stranger, 1926 (with *Red pepper*, by Thomas Quayle).

Reminiscences

The apple trees, four reminiscences, 1932.

Selections

A Hugh Walpole anthology, selected by the author, with a note by Joseph Conrad, 1921.

STUDIES

Adcock (GGS)
Beach (OAP)
Braybrooke (NWS)
Braybrooke (PMF)

Conrad, Joseph. *Hugh Walpole, appreciations*, by Joseph Conrad, Arnold Bennett, Joseph Herge-

- sheimer, together with notes and comments on the novels of Hugh Walpole, by Grant Overton. 1923
- Cunliffe
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- Dane, Clemence, *pseud.* (Winifred Ashton). Tradition and Hugh Walpole. 1929
- † Danielson
- Dilly Tante
- Fehr
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- Goldring
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- Hergesheimer, Joseph. Hugh Walpole, an appreciation. 1919
- Hind (AI)
- Hopkins, Ernest J. Hugh Walpole stumbles upon priceless literary treasure in a San Francisco book shop: pays a big sum for long-lost letters of Sir Walter Scott 1920
- James
- Johnson (Men)
- Lacon
- Lynx
- McAlpin
- Mais (SMA)
- Mansfield
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- Maugham, William S. Cakes and ale, or, The skeleton in the cupboard. 1930
- Nichols
- Overton (AD)
- Overton (WWC)
- Spicer-Simson
- Steen, Marguerite. Hugh Walpole, a study. 1933
- Swinerton

Sylvia Townsend Warner

Born in Middlesex, the daughter of a schoolmaster. Studied music. Between the years 1916-26 she was one of the four editors of the ten-volume *Tudor church music*. Lives in London where she finds it easier to write than in the country. Works generally in the evening. Has composed music, and writes like a composer. Thinks a lot about a book, and does much of her revising before beginning to write. She wrote *Mr. Fortune's maggot* in fourteen months. Admires T. F. Powys, D. H. Lawrence, Elizabeth Madox Roberts, Ernest Hemingway. Does not read her books after publication.

For critical comment, see the Novel section of the Survey.

BIBLIOGRAPHY

Novels

* Lolly Willowses, or, The loving huntsman, 1926; * Mr. Fortune's maggot, 1927; The true heart, 1929.

Short Stories and Novelettes

Elinor Barley, 1930; A moral ending and other stories. 1931 (foreword by T. F. Powys); The Salutation, 1932.

Poems

The espalier, 1925; Time importuned, 1928; Opus 7, 1931; Rainbow, 1932; Whether a dove or seagull, poems, 1933 (with Valentine Ackland).

Belles Lettres

Some world far from ours, 1929.

STUDIES AND REVIEWS

Dilly Tante	Nation, 128 ('29): 508; 135
Lucas	('32): 462
Morgan (WW)	New Statesman, 25 ('25): 423;
	26 ('26): 749
Books, Sept. 16, 1928: 5;	N. Y. Times, Apr. 10, 1927: 9;
Feb. 17, 1929: 1; March 15,	Feb. 17, 1929: 7; March 15,
1931: 7; Oct. 9, 1932: 7;	1931: 4; Oct. 9, 1932: 7;
Nov. 26, 1933: 7	Dec. 17, 1933: 9
Bost. Trans., March 2, 1929: 2	Sat. Rev., 141 ('26): 165
Cal. Mod. Lett., 1 ('25): 414	Sat. Rev. of Lit., 5 ('28): 219;
Lond. Times, 25 ('26): 78; 26	5 ('29): 748; 7 ('31): 665,
('27): 316; Sept. 20, 1928:	745; 10 ('34): 438
665; Apr. 9, 1931: 287	

Sir William Watson, 1858-1935

Born at Burley-in-Wharfedale, Yorkshire. Brought up in Liverpool, where his father was a merchant. Was suggested to Gladstone as a claimant to the laureateship on the death of Tennyson. Was again thought a likely figure on the death of Alfred Austin in 1913; instead, Robert Bridges (*q. v.*) was appointed. Honorary LL. D., Aberdeen, 1904. Knighted, 1917. Died on August 11, 1935.

BIBLIOGRAPHY

Poems

The prince's quest and other poems, 1880; Epigrams of art, life and nature, 1884; Wordsworth's grave and other poems, 1890; Lachrymæ musarum and other poems, 1892; Lachrymæ musarum, October 6, 1892, 1892; Poems, 1892; Shelley's centenary, August 4th, 1892, 1892; The eloping angels, a caprice, 1893; Five sonnets, 1893; Odes and other poems, 1894; The father of the forest and other poems, 1895; Hymn to the sea, 1895; The purple East, a series of sonnets on England's desertion of Armenia, 1896;

A sonnet to Thomas Bailey Aldrich in answer to his sonnet "On reading 'The purple East,'" 1896; The hope of the world and other poems, 1897; The lost Eden, 1897; The year of shame, sonnets and other poems on public affairs, 1897; The collected poems of William Watson, 1898; New poems, 1902; Ode on the day of the coronation of King Edward VII, 1902; Selected poems, 1902; For England, poems written during estrangement, 1903; The tomb of Burns, 1903; Eight poems, 1904; The poems of William Watson, 1904; Some poems, 1904; New poems, 1909; Sable and purple with other poems, 1910; The muse in exile, poems . . . to which is added an address on The poet's place in the scheme of life, 1913; Retrogression and other poems, 1916; The man who saw and other poems arising out of the war, 1917; The superhuman antagonists and other poems, 1919; Ireland arisen, 1921; Ireland unfreed, poems and verses written in the early months of 1921, 1921; A hundred poems, 1922; Poems brief and new, 1925; * Selected poems of Sir William Watson, selected, with notes, by the author, 1928.

Studies

Excursions in criticism, being some prose recreations of a rhymers, 1893; Pencraft, a plea for the older ways, 1916.

Plays

The heralds of the dawn, a play in eight scenes, 1912.

STUDIES AND REVIEWS

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| Archer | Gates, Lewis F. Studies and |
| Bertram, <i>pseud.</i> By your | appreciations. 1900 |
| leaves, gentle men! A | Hearn |
| poem in reply to Mr. W. | Hind (AI) |
| Watson's "Apologia" and | Kernahan |
| some other poems and | Le Gallienne |
| fragments. 1896 | Phelps (AEP) |
| Collins, John C. Studies in | Seaman |
| poetry and criticism. 1905 | Squire |
| Compton-Rickett | Symons (DP) |
| Figgis | † Watson, Sir William. The |
| † Forman, Harry B. William | heralds of the dawn, a play |
| Watson. In English illus- | in eight scenes. 1912 |
| trated magazine, 29 ('03): | Williams |
| 541-2, 548 | Yeats (LNI) |

Acad., 43 ('93): 430; 51 ('97):

44; 52 ('97): 541

Atlan., 107 ('11): 267

Bookm. (Lond.), 48 ('15): 7

(illus.)

Contemp., 84 ('00): 904

Edin. Rev., 198 ('03): 489

Fortn., 80 ('03): 761

Lit. Dig., 44 ('12): 811

Liv. Age, 239 ('03): 668

Lond. Merc., 7 ('22-'23):
208

Lond. Times, 16 ('17): 354

Sewanee Rev., 8 ('00): 497

Spec., 118 ('17): 613

Westm. Rev., 160 ('03): 569

Alec Waugh, 1898-

Born at Hampstead. Father, Arthur Waugh, critic and chairman of the publishers, Chapman & Hall; brother, Evelyn Waugh (*q. v.*). Educated at Sherborne and Sandhurst. Served in World War, 1917-18; taken prisoner. Literary director, Chapman & Hall, 1924. Has traveled extensively. His full name is Alexander Raban Waugh.

BIBLIOGRAPHY

Novels

* The loom of youth, 1917; The lonely unicorn, 1922 (Am. ed., Roland Whately, a novel); Card castle, a novel, 1924; Kept, a story of post-war London, 1925; Love in these days, a modern story, 1926; Nor many waters, 1928 (Am. ed., Portrait of a celibate, 1929); Three score and ten, 1929; ". . . 'Sir,' she said," 1930; So lovers dream, 1931 (Am. ed., That American woman, 1932); Leap before you look, 1932; No quarter, 1932 (Am. ed., Tropic seed); Wheels within wheels, a story of the crises, 1933 (Am. ed., The golden ripple); * The Balliols, 1934; Playing with fire, 1934.

Travel

The coloured countries, 1930 (Am. ed., Hot countries); "Most women . . . ," 1931.

Reminiscences

Myself when young, confessions, 1923; Thirteen such years, 1932

Poems

Resentment, poems, 1918.

War Sketches

The prisoners of Mainz, 1919.

Essays

Public school life, boys, parents, masters, 1922; On doing what one likes, 1926.

Short Stories

Pleasure, 1921; The last chukka, stories of East and West, 1928; Pages in woman's life, a group of stories, 1934.

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| Authors | 1931: 484; June 2, 1934: |
| Waugh (OMR) | 406 |
| Bookm. (Lond.), 63 ('22-'23): | Nation, 109 ('19): 772 |
| 102 | New Repub., 23 ('20): 94 |
| Books, Feb. 24, 1929: 16; | New Statesman, 33 ('29): 712 |
| May 4, 1930: 5; Jan. 24, | N. Y. Eve. Post, May 10, |
| 1932: 16; July 10, 1932: 3; | 1930: 10m; July 16, 1932: 7 |
| Oct. 30, 1932: 4; July 30, | N. Y. Times, 25 ('20): 220; |
| 1933: 9 | Nov. 12, 1922: 25; March 9, |
| Bost. Trans., Feb. 10, 1932: 3; | 1924: 17; Apr. 19, 1925: 8; |
| July 13, 1932: 3; Nov. 19, | March 9, 1930: 7; Sept. 20, |
| 1932: 1 | 1931: 5; Jan. 17, 1932: 18; |
| Lit. Dig. I. B. R., 3 ('25): 744 | July 10, 1932: 7; Nov. 6, |
| Lit. Rev., May 9, 1925: 12 (por- | 1932: 17; July 30, 1933: 14 |
| trait) | Sat. Rev., 127 ('19): 328; 136 |
| Lond. Merc., 6 ('22): 319 | ('23): 521; 142 ('26): 45; |
| Lond. Times, 20 ('21): 275; | 146 ('28): 249; 149 ('30): 113 |
| 21 ('22): 595; 22 ('23): 722; | Sat. Rev. of Lit., 8 ('31): 85; |
| Jan. 23, 1930: 54; June 18, | 8 ('32): 600 |

Evelyn Waugh, 1903-

Born at London, the younger son of Arthur Waugh, critic and publisher, and brother of Alec Waugh (*q. v.*). Educated at Lancing and Hertford College, Oxford. Attended art school, 1924. Taught school for eighteen months. Worked for three weeks on *The Daily Express*. Attempted to become a carpenter, 1927. Married the Honorable Evelyn Gardner, daughter of Lord Burghclere, 1928. Divorced, 1930. Received into the Catholic Church, 1930. Has traveled in Africa, Guiana, and Brazil. Interested in architecture and history. At the age of seven, wrote a five-hundred-word novel, in nine chapters, called *The curse of the horse race*.

Novels

* Decline and fall . . . an illustrated novelette, 1928; Vile bodies, 1930; Black mischief, 1932; * A handful of dust, 1934.

Travel

Labels, a Mediterranean journal, 1930 (Am. ed., A bachelor abroad); Remote people, 1931 (Am. ed., They were still dancing, 1932); Ninety-two days, 1934.

Biography

Rossetti, his life and works, 1928.

STUDIES AND REVIEWS

Dilly Tante

West (EE)

Books, Sept. 2, 1928: 2;

March 31, 1929: 3; March

16, 1930: 7; Oct. 9, 1932: 7

Bost. Trans., June 13, 1928: 3;

Jan. 2, 1932: 1

Lond. Times, May 10, 1928:

341; Nov. 5, 1931: 864;

March 15, 1934: 178

Nation and Ath., 43 ('28): 212

New Statesman, 31 ('28): 160;

34 ('30): 572

N. Y. Times, June 24, 1928: 5;

March 23, 1930: 7; Jan. 3,

1932: 8; Oct. 2, 1932: 12;

May 27, 1934: 12

Sat. Rev., 145 ('28): 499

Sat. Rev. of Lit., 5 ('28): 4;

6 ('30): 891

Mary (Gladys Meredith) Webb, 1883-1927

Born at Leighton, Shropshire. Father, a schoolmaster of Welsh ancestry; mother, the daughter of an Edinburgh doctor. Brought up in Shropshire. Educated at home; spent two years at Southport. Began writing verse at ten, then fairy tales and stories. Married Henry Bertram Law Webb, schoolmaster, in 1912. Before going to London, 1921, had published verse and prose in various English and American periodicals. Later reviewed for *The Bookman*, *The Spectator*, *The English review*, *The Nation*, *The New statesman*, and contributed articles to *The Daily news* and *T. P.'s weekly*. *Precious bane* was awarded the Femina-Vie Heureuse Prize, 1925. She wrote quickly, using a special fountain pen which supplied ink at heightened speed. Was fond of the theater, nature study, social life. While Prime Minister, Stanley Baldwin in a public address (1928) drew attention to her neglected work, and stimulated the growth of her posthumous reputation.

BIBLIOGRAPHY

Novels

The golden arrow, 1916; Gone to earth, 1917; The house in Dormer Forest, 1920; Seven for a secret, a love story, 1922; * Precious bane, a novel, 1924; Armour wherein he trusted, a novel and some stories, 1929 (intro. by Martin Armstrong).

Poems and Essays

The spring of joy, a little book of healing, 1917; Poems and The spring of joy, 1928 (intro. by Walter de la Mare).

STUDIES AND REVIEWS

Adcock

Addison, Hilda. Mary Webb,
a short study of her life
and work. 1931

Authors

Chappell, W. Reid. The
Shropshire of Mary Webb.
1930

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Moult, Thomas. Mary Webb,
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Newton, Alfred E. End pa-
pers, literary recreations.
1933

Swinerton

Ath., Sept. 1917: 472

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Dial, 63 ('17): 220, 444

Lit. Dig. I. B. R., Sept. 1923:
59

Lond. Times, 15 ('16): 428;

16 ('17): 416; 21 ('22): 726;

23 ('24): 448; Dec. 27, 1928:

1022

Spec., 119 ('17): 300; 129
('22): 666

H(erbert) G(eorge) Wells, 1866-

Born at Bromley, Kent, a London suburb. Father, a small shopkeeper and professional cricketer; mother, an inn-keeper's daughter who had been a lady's maid, and who, when widowed, became a housekeeper. Wells attended Midhurst Grammar School. Began working at thirteen. Was a salesman in drapers' establishments. When sixteen, assistant master at Midhurst. Aided by a scholarship, attended Royal College of Science; graduated with first-class honors at twenty-one. Taught science; tutored. Turned to journalism, 1893; has devoted self to writing since. Member of the Fabian Society, 1903. He wrote *The outline of history* "to reform history-teaching by replacing narrow nationalist history

by a general review of the human record." The autobiographical element is marked in *The wheels of chance*, *The history of Mr. Polly*, *Tono-Bungay*, *Kipps*, *Love and Mr. Lewisham*, and *Mr. Britling sees it through*. Says that *The open conspiracy* states "the essential ideas of my life, the perspective of my world." Maintains homes in London and on the Riviera. Popular in America and on the Continent. Visited the United States and the U. S. S. R. in 1934 where he had audiences with the heads of government.

His fiction can be divided into (1) scientific romance, a wide-ranging speculation on a scientific basis, (2) realistic novels, drawn largely from his experience, but conventional in type, (3) sociological—political, pedagogical, and religious—novels in which the plot serves merely as a series of pegs on which the author's ideas are hung.

For critical comment, see the Novel section of the Survey.

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Novels and Other Long Stories

The time machine, an invention, 1895; The wonderful visit, 1895; The island of Doctor Moreau, 1896; The wheels of chance, a holiday adventure, 1896; The invisible man, a grotesque romance, 1897; Love and Mr. Lewisham, 1900; The sea lady, a tissue of moonshine, 1902; * Kipps, the story of a simple soul, 1905; * Ann Veronica, a modern love story, 1909; * Tono-Bungay, 1909; * The history of Mr. Polly, 1910; * The new Machiavelli, 1911; * Marriage, 1912; The passionate friends, a novel, 1913; The wife of Sir Isaac Harman, 1914; Bealby, a holiday, 1915; * The research magnificent, 1915; * Mr. Britling sees it through, 1916; The soul of a bishop, a novel (with just a little love in it) about conscience and religion and the real troubles of life, 1917; * Joan and Peter, the story of an education, 1918; The undying fire, a contemporary novel, 1919; The secret places of the heart, 1922; Christina Alberta's father, 1925; * The world of William Clissold, a novel at a new angle, 1926; Meanwhile, the picture of a lady, 1927; Mr. Blettsworthy on Rampole Island . . . , 1928; The king who was a king, the book of a film, 1929; The Bulpington of Blup, adventures, poses, stresses, conflicts and disaster in a contemporary brain, 1933.

Utopias and Stories of Social Reconstruction

The war of the worlds, 1898; When the sleeper wakes, 1899 (rev. ed., The sleeper awakes, 1910); The first men in the moon, 1901; The food of the gods and how it came to earth, 1904; A modern Utopia, 1905; In the days of the comet, 1906; * The war in the air and particularly how Mr Bert Smallways fared while it lasted, 1908; The world set free, a story of mankind, 1914; Men like gods, 1923; The dream, a novel, 1924; The autocracy of Mr. Parham, his remarkable adventures in this changing world, 1930.

Short Stories

The stolen bacillus and other incidents, 1895; The red room, 1896; The Plattner story and others, 1897; Thirty strange stories, 1897; A cure for love, 1899; Tales of space and time, 1899; The vacant country, 1899; Twelve stories and a dream, 1903; * The country of the blind and other stories, 1911; The short stories of H. G. Wells, 1927.

Philosophy and Personal Reaction

Select conversations with an uncle (now extinct) and two other reminiscences, 1895; Certain personal matters, a collection of material mainly autobiographical, 1897; First & last things, a confession of faith and rule of life, 1908; An Englishman looks at the world, being a series of unrestrained remarks upon contemporary matters, 1914 (Am. ed., Social forces in England and America); Boon, The mind of the race, The wild asses of the devil, and The last trump, being a first selection from the literary remains of George Boon, appropriate to the times, prepared for publication by Reginald Bliss . . . with an ambiguous introduction by H. G. Wells, 1915; God, the invisible king, 1917; * Experiment in autobiography, discoveries and conclusions of a very ordinary brain (since 1866), 1934.

Essays and Studies

Honours physiography, 1893 (with R. A. Gregory); Text-book of biology, 1893 (plates drawn by H. G. Wells. Rev. and rewritten by A. M. Davies as Text-book of zoology, 1898); Anticipations of the reaction of mechanical and scientific progress upon human life and thought, 1901; The discovery of the future, a discourse delivered to the Royal institution on January 24, 1902, 1902;

* Mankind in the making, 1903; The future in America, a search after realities, 1906; Socialism and the family, 1906; * This misery of boots, 1907; New worlds for old, 1908; The great state, essays in construction, 1912 (with others. Am. ed., Socialism and the great state); The war that will end war, 1914; The peace of the world, 1915; The elements of reconstruction, a series of articles contributed in July and August 1916 to the Times, 1916 (anonymous); What is coming? A forecast of things after the war, 1916; War and the future, Italy, France and Britain at war, 1917 (Am. ed., Italy, France and Britain at war); In the fourth year, anticipations of a world peace, 1918; The idea of a league of nations, 1919 (with others); Russia in the shadows, 1920; The salvaging of civilisation, 1921; Washington and the hope of peace, 1922 (Am. ed., Washington and the riddle of peace); A year of prophesying, 1924; Mr. Belloc objects to "The outline of history," 1926; Democracy under revision, a lecture delivered at the Sorbonne, March 15th, 1927, 1927; The open conspiracy, blue prints for a world revolution, 1928 (Rev. and re-written as What are we to do with our lives? 1931); The way the world is going, guesses & forecasts of the years ahead, 26 articles & a lecture, 1928; The science of life, 1929 (Pt. 1. With Julian Huxley and G. P. Wells); The science of life, 1931 (with Julian Huxley and G. P. Wells); The work, wealth and happiness of mankind, 1931; After democracy, addresses and papers on the present world situation, 1932; The shape of things to come, the ultimate revolution, 1933.

History and Biography

* The outline of history, being a plain history of life and mankind, 1920; A short history of the world, 1922 (adaptation by E. H. Carter pub. as A short history of mankind, 1925); The story of a great schoolmaster, being a plain account of the life and ideas of Sanderson of Oundle, 1924.

Pamphlets

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Edward Sackville West. *See* Edward Sackville-West

Rebecca West, *pseud.*, 1892-

Cicily Isabel Fairfield was born in County Kerry, of an English family long settled in Ireland; mother descended from a family of musicians. Educated at George Watson's Ladies' College, Edinburgh. Has written since a child; published her first poems when

twelve. To London at seventeen where she was on the stage for a short while. Adopted the name of the heroine in Ibsen's *Rosmersholm*. She has contributed to English and American dailies and periodicals. Among them *The Freewoman*, 1911; *The Clarion*, 1912; *The New statesman*, *The New republic*, *The Saturday evening post*; weekly articles for *The Daily telegraph*; visiting critic, *The New York herald-tribune*. In 1930 she married Henry Maxwell Andrews, a London banker. Has used the pseudonyms Lynx and Corinne Andrews. Believes literary leadership will one day pass from England to America. Admires Stendhal, Turgenev, Proust, Lady Murasaki, Willa Cather; does not care for Galsworthy. Believes women the equal of men.

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Essays and Studies

Henry James, 1916; * The strange necessity, essays and reviews, 1928; D. H. Lawrence, 1930 (also pub. as *Elegy*, an In memoriam tribute to D. H. Lawrence); Arnold Bennett himself, 1931; Ending in earnest, a literary log, 1931; A letter to a grandfather, 1933; St. Augustine, 1933.

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 Yale Rev. n. s., 12 ('23): 488

V. Sackville West. *See* V(ictoria) Sackville-West

Anna Wickham, 1883-

Born at Wimbledon, of Australian parentage. At six was taken to Australia. Educated at Sydney High School. At twenty-one returned to England. Studied singing with De Reszke in Paris. Married Patrick Hepburn (*né* Harper).

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Poems

The contemplative quarry, 1915; The man with a hammer, verses, 1916; The little old house, 1921.

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 Bookm., 54 ('21): 383
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 304
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Henry Williamson, 1897-

Born in Bedfordshire, in a house occupied by his family for four centuries. After an unhappy childhood, entered the World War at seventeen. Reporter for *The Weekly dispatch*; discharged after several unpleasant months. Subsisted on his army pension and a weekly article to *The Daily express*, while writing his first novel. Rented a cottage in Devon. *Tarka the otter* was awarded the Hawthornden Prize. Spent nine years composing *The village book*.

Visited the United States in 1930. Regards his method as retrospective; thinks of writing as slavery.

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Novels

The beautiful years, a tale of childhood, 1921 (The flax of dream: I); Dandelion days, 1922 (The flax of dream: II); The dream of fair women, a tale of youth after the great war, 1924 (The flax of dream: III. New and entirely rewritten ed., 1931); The pathway, 1928 (The flax of dream: IV); The patriot's progress, being the vicissitudes of Pte. John Bullock, 1930; The star-born, 1933.

Essays and Sketches

The lone swallows, 1922; The incoming of summer, 1924; A midsummer night, 1924; The ackymals, 1929; The lincay on the downs, 1929; * The village book, 1930; The wild red deer of Exmoor, a digression on the logic and ethics and economics of stag-hunting in England to-day, 1931; The labouring life, 1932 (Am. ed., As the sun shines, 1933); The lincay on the downs and other adventures in the old and the new world, 1934.

Animal Stories

The peregrine's saga and other stories of the country green, 1923 (Am. ed., Sun brothers, 1925); The old stag, stories, 1926; Stumber-leap, a story taken from The old stag, 1926?; * Tarka the otter, his joyful water-life and death in the country of the Two Rivers, 1927.

Travel

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War Recollections

* The wet Flanders plain, 1929.

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West, Herbert F. The dreamer of Devon, an essay on Henry Williamson. 1932
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 805; July 11, 1929: 550; Aug.
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 192; 47 ('30): 626
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 1089; 7 ('30): 359; 9 ('33):
 536
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Romer Wilson, *pseud.*, 1891-1930

Florence Roma Muir Wilson was born at Sheffield. Educated at West Heath School, Richmond and at Girton College, Cambridge. Visited Germany when a child. Assistant to the Ministry of Agriculture, 1917-18. Married E. J. H. O'Brien, the American short-story anthologist, 1923. She was fond of art and travel, and was able to describe convincingly landscapes of countries she had never seen. She had a Brontë-like power of expressing passion and exaltation. *The death of society* was awarded the Hawthornden Prize. She edited three collections of fairy stories, *Green magic* (1928), *Silver magic* (1929), and *Red magic* (1930). She died on January 11, 1930, at Lausanne, Switzerland.

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Novels

* Martin Schüler, 1918; If all these young men, 1919; * The death of society, conte de fée premier, 1921; * The grand tour, 1923; Dragon's blood, conte de fée deuxième, 1926; Greenlow, 1927; Latterday symphony, 1927.

Short Stories

The Hill of cloves, a tract on true love, with a digression upon an invention of the devil, 1929.

Plays

The social climbers, a Russian middle-class tragedy in four acts seen through western eyes, 1927.

Biography

All alone, the life and private history of Emily Jane Brontë, 1928 (Am. ed., *The life and private history of Emily Jane Brontë*).

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Humbert Wolfe, 1885-

Born at Milan, Italy, of Jewish parents. Educated at Bradford Grammar School and Wadham College, Oxford, where he began writing verse. In the Civil Service, 1908. Connected with Ministry of Munitions during World War. Is Principal Assistant Secretary, Ministry of Labour. Commander, Order of the British Empire, 1918. Companion of the Bath, 1925.

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Poems

London sonnets, 1920; Shylock reasons with Mr. Chesterton and other poems, 1920; Kensington gardens, 1924; Lampoons, 1925; The unknown goddess, 1925; Humoresque, 1926; News of the devil, 1926; Cursory rhymes, 1927; Requiem, 1927; Veni Creator! 1927; The silver cat and other poems, 1928; This blind rose, 1928; Troy, 1928; Early poems, 1930; The uncelestial city, 1930; A winter miscellany . . . to which are added original poems

by the editor, 1930 (ed. by Humbert Wolfe); Snow, poems, 1931; A, B, C of the theatre, 1932.

Short Stories

Circular saws, 1923.

Reminiscences

Now a stranger, 1933; Portraits by inference, 1934.

Plays

Reverie of Policeman, a ballet in three acts, 1933.

Essays and Studies

Labour supply and regulation, 1923; The craft of verse, Oxford poetry essay, 1928; Dialogues and monologues, 1928; Notes on English verse satire, 1929; Tennyson, 1930; George Moore, 1931; Signpost to poetry, an introduction to the study of verse, 1931; Romantic and unromantic poetry, 1933.

Translations

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Dilly Tante

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Bookm., 69 ('29): 214; 70

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Sat. Rev. of Lit., 2 ('26): 464;	Spec., 134 ('25): 1051; 136 ('26): 492; 141 ('28): 336; 144 ('30): 946

Leonard (Sidney) Woolf, 1880-

Born in London, the son of Sidney Woolf, Q. C. Educated at St. Paul's School and Trinity College, Cambridge, first-class Honors, Classical Tripos. In the Ceylon Civil Service, 1904-11. Editor, *The International review*, 1919; editor, International Section, *The Contemporary review*, 1920-21; literary editor, *The Nation*, 1923-30; joint editor, *The Political quarterly*, from 1931. Married Virginia Woolf (q. v.) in 1912, with whom he founded the Hogarth Press, 1917. Is interested in labor questions. Honorary Secretary of Advisory Committee on International Questions to the Trade Union Congress and Labour Party. A member of the Bloomsbury group.

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International government, two reports, 1916; The future of Constantinople, 1917; Co-operation & the future of industry, 1918; Empire & commerce in Africa, a study in economic imperialism, 1919?; International economic policy, 1919?; The control of industry by the people through the co-operative movement, 1920; Economic imperialism, 1920; Mandates and empire, 1920; Socialism and co-operation, 1921; The savagery of man, 1925; Imperialism and civilization, 1928; After the deluge, a study of communal psychology, 1931-.

Essays

Fear and politics, a debate at the Zoo, 1925; Essays on literature, history, politics, etc., 1927; Hunting the highbrow, 1927; The way of peace, 1928.

Stories and Sketches

* The village in the jungle, 1913; The wise virgins, a story of words, opinions and a few emotions, 1914; Two stories, 1917 (with Virginia Woolf); Stories of the East, 1921.

Translations

Gorky, Maxim, *pseud.* Reminiscences of Leo Nicolayevitch Tolstoi, 1920 (trans. with S. S. Koteliansky); The note-books of Anton Tchekhov, together with reminiscences of Tchekhov by Maxim Gorky, 1921 (trans. with S. S. Koteliansky); Reminiscences of Anton Chekhov by Maxim Gorky, Alexander Kuprin and I. A. Bunin, 1921 (trans. with S. S. Koteliansky); The autobiography of Countess Sophie Tolstoi, 1922 (trans. with S. S. Koteliansky); Bunin, Ivan A. The gentleman from San Francisco and other stories, 1922 (trans. with D. H. Lawrence and S. S. Koteliansky).

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| 31 ('28): 56 | |

Virginia (Stephen) Woolf, 1882- 1941

Born in London, the younger daughter of Sir Leslie Stephen; sister of Vanessa (Mrs. Clive Bell); related to the Darwin and Strachey families. Educated at home. Married Leonard Woolf (*q. v.*) in 1912. They began producing limited editions from a small hand press which developed into a successful publishing house after the World War. Has contributed to *The Times literary supplement*. A leading spirit in the Bloomsbury group. Each of her novels has been a new technical experiment.

For critical comment, see the Novel and Criticism sections of the Survey.

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Novels

The voyage out, 1915; Night and day, 1919; * Jacob's room, 1922; * Mrs. Dalloway, 1925; * To the lighthouse, 1927; * Orlando, a biography, 1928; * The waves, 1931.

Short Stories

Two stories, 1917 (with L. S. Woolf); Kew gardens, 1919; The mark on the wall, 1919; Monday or Tuesday, 1921.

Biography

Flush, a biography, 1933.

Essays and Studies

Mr. Bennett and Mrs. Brown, 1924; * The common reader, 1925; * A room of one's own, 1929; Beau Brummell, 1930; On being ill, 1930; Street haunting, 1930; The common reader. Second series, 1932 (Am. ed., The second Common reader); A letter to a young poet, 1932; Walter Sickert, a conversation, 1934.

Translations (with S. S. Kotliansky)

Dostoevskii, Fedor M. Stavrogin's confession and the plan of The life of a great sinner, with introductory and explanatory notes, 1922; Goldénveizer, Aleksandr B. Talks with Tolstoi, 1923; Tolstoi's love letters, with a study on the autobiographical elements in Tolstoi's work by Paul Biryukov, 1923.

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Dilly Tante	Mansfield
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Drew	Muir
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Finke, I. Virginia Woolfs stel- lung zur wirklichkeit. 1933	Swinerton
	Vines
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Y. Y., *pseud.* See Robert Lynd

W(illiam) B(utler) Yeats, 1865–

Born at Sandymount, near Dublin. Father, the Irish artist, J. B. Yeats; brother, the artist, Jack Butler Yeats; sister, founder of the Cuala Press. Moved to London when an infant, but his early youth and his holidays from the Godolphin School, Hammer-smith, were spent in County Sligo, the wildest part of Western Ireland. From boyhood acquainted with folklore and legends surviving among the peasants. At fifteen attended Erasmus Smith School, Dublin. Then studied art three years. When twenty-one turned to literature. His first book, *Mosada*, appeared in 1886. Lived in London; member of *The Yellow book* group. Friend of William Morris, W. E. Henley, Arthur Symonds (*q. v.*), Lionel Johnson. A moving spirit in the Irish renaissance, he helped establish the Irish Literary Theatre, 1899, which later became the Abbey Theatre. A director from 1904. Senator, Irish Free State, 1922–28. Nobel Prize for Literature, 1923. Many versions of his work exist because of his habit of revising and rewriting. Writes steadily from eleven until one-thirty. Composes seven or eight lines a day, an amount which once required a week. Thinks the great romantic period in European literature is over, that philosophical poetry is ahead. Admires Jane Austen, Henry James, Browning, William Morris. Shows influence of early Irish literature, Blake, Shelley, French Symbolists, Maeterlinck, and for a time, Ibsen. Dreads leaving any important work incomplete. Believes in national literature. Worked with Douglas Hyde (*q. v.*), Lady Gregory (*q. v.*), Edward Martyn, George Moore (*q. v.*), George W. Russell (*q. v.*), and J. M. Synge in the Irish revival.

For critical comment, see the Drama and Poetry sections of the Survey.

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Yeats (LNI)

E(mily) H(ilda) Young, 1880-

Born in Northumberland. In 1902, married J. A. H. Daniell, a Bristol solicitor, who was killed in the World War. Served as a stable groom in wartime. Went to London, 1918. *Miss Mole* was awarded the James Tait Black Prize. Chairman, Writers' Club, 1931-33. Spends major part of the year writing. Does not mingle in literary society. Prefers simple to famous people.

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Francis (Eric) Brett Young, 1884-

Born at Hales Owen, Worcestershire, the son of a doctor. Educated at Epsom College and the University of Birmingham. Took a degree in medicine. Traveled in the East as a ship's doctor; practiced in Devon, 1908-15. Served in East Africa during World War; Major, Royal Army Medical Corps. Wrote the music for *Songs of Robert Bridges*, 1912. *Portrait of Clare* was awarded James Tait Black Prize. Has a home at Anacapri, Italy.

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CLASSIFIED INDEXES

BIOGRAPHERS AND HISTORIANS
(INCLUDES AUTOBIOGRAPHERS)

Maurice Baring	Percy Lubbock
J. M. Barrie	Robert Lynd
Hilaire Belloc	Arthur Machen
Arnold Bennett	Edith Colburn Mayne
J. D. Beresford	George Moore
Osbert Burdett	John Middleton Murry
Lord David Cecil	Henry W. Nevinson
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Bonamy Dobrée	Edgell Rickword
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Robert Graves	Arthur Symonds
Philip Guedalla	W. J. Turner
Katharine Tynan Hinkson	Alec Waugh
Holbrook Jackson	H. G. Wells
Rudyard Kipling	Humbert Wolfe
Shane Leslie	W. B. Yeats

CRITICS

Lascelles Abercrombie	John Drinkwater
Æ	Ashley Dukes
Richard Aldington	A. E.
Clive Bell (Art)	T. S. Eliot
Laurence Binyon (Art)	Havelock Ellis
Robert Bridges	William Empson
Gerald Bullett	Hugh I'Anson Fausset
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Sir Edmund Gosse
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Clemence Dane
Rhys Davies
E. M. Delafield
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Mazo de la Roche
Hugh de Sélincourt
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Thomas Hardy
A. P. Herbert
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Laurence Housman
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Richard Hughes
Aldous Huxley
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Sarah Gertrude Millin	Edward Sackville-West
A. A. Milne	V. Sackville-West
Naomi Mitchison	Beatrice Kean Seymour
Allan Monkhouse	Edward Shanks
C. E. Montague	Bernard Shaw
George Moore	Ethel Sidgwick
Charles Morgan	May Sinclair
R. H. Mottram	Osbert Sitwell
Edwin Muir	James Stephens
H. H. Munro	G. B. Stern
L. H. Myers	L. A. G. Strong
Henry W. Nevinson	Francis Stuart
Henry Newbolt	Frank Swinnerton
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Seán O'Faoláin	H. M. Tomlinson
Liam O'Flaherty	Hugh Walpole
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Carola Oman	Alec Waugh
Oliver Onions	Evelyn Waugh
Conal O'Riordan	Mary Webb
John Palmer	H. G. Wells
Eden Phillpotts	Rebecca West
Marmaduke Pickthall	Henry Williamson
William Plomer	Romer Wilson
John Cowper Powys	Leonard Woolf
Llewelyn Powys	Virginia Woolf
T. F. Powys	E. H. Young
Katharine Susannah Prichard	Francis Brett Young

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Edward Carpenter	Bertrand Russell
G. Lowes Dickinson	Evelyn Underhill
Havelock Ellis	H. G. Wells

POETS

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 Æ
 Richard Aldington
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 W. H. Auden
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 Hilaire Belloc
 Stella Benson
 Laurence Binyon
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 Rupert Brooke
 Gerald Bullett
 Thomas Burke
 Roy Campbell
 Edward Carpenter
 G. K. Chesterton
 Padraic Colum
 A. E. Coppard
 W. H. Davies
 C. Day Lewis
 Walter de la Mare
 Charles M. Doughty
 John Drinkwater
 A. E.
 T. S. Eliot
 Hugh I'Anson Fausset
 James Elroy Flecker
 F. S. Flint
 Ford Madox Ford
 John Freeman
 Norman Gale
 Wilfrid Gibson
 Louis Golding
 Sir Edmund Gosse
 Gerald Gould
 Robert Graves
 Thomas Hardy
 A. P. Herbert
 Maurice Hewlett
 Katharine Tynan Hinkson
 Ralph Hodgson
 A. E. Housman
 Laurence Housman
 Aldous Huxley
 Julian Huxley
 Douglas Hyde
 Rudyard Kipling
 James Laver
 D. H. Lawrence
 Shane Leslie
 John Masefield
 Charlotte Mew
 Alice Meynell
 A. A. Milne
 Harold Monro
 T. Sturge Moore
 Edwin Muir
 Henry Newbolt
 Robert Nichols
 Alfred Noyes
 Wilfred Owen
 Eden Phillpotts
 William Plomer
 Peter Quennell
 Herbert Read
 Edgell Rickword
 Charles G. D. Roberts
 George W. Russell
 V. Sackville-West
 Siegfried Sassoon
 Owen Seaman
 Edward Shanks
 Edith Sitwell
 Osbert Sitwell
 Sacheverell Sitwell
 Stephen Spender
 J. C. Squire
 James Stephens
 L. A. G. Strong
 Arthur Symons
 W. J. Turner

ABBREVIATIONS OF PERIODICALS 539

Sylvia Townsend Warner
Sir William Watson
Anna Wickham

Humbert Wolfe
W. B. Yeats
Francis Brett Young

TRAVELERS

Hilaire Belloc
Arnold Bennett
Stella Benson
Edmund Blunden
R. B. Cunninghame Graham
G. Lowes Dickinson
Charles M. Doughty
Norman Douglas
Louis Golding
W. H. Hudson
Aldous Huxley
Rudyard Kipling
D. H. Lawrence

T. E. Lawrence
Vernon Lee
E. V. Lucas
W. Somerset Maugham
Marmaduke Pickthall
Llewelyn Powys
Morley Roberts
V. Sackville-West
Arthur Symons
H. M. Tomlinson
Alec Waugh
Evelyn Waugh

ABBREVIATIONS OF PERIODICALS CONTAINING REVIEWS

Acad.—Academy. London, 1869-1916
Adelphi—Adelphi. London, 1923-
Am. Hist. Rev.—American historical review. New York, 1895-
Am. Mag.—American magazine. New York, 1876-
Am. Merc.—American mercury. New York, 1924-
Am. Rev.—American review. Bloomington, Ill., 1923-26
Am. Rev.—American review. New York, 1933-
Ath.—Athenæum. London, 1828-1921 (united with Nation to form Nation and Athenæum)
Atlan.—Atlantic monthly. Boston, 1857-
Atlan. Bookshelf—Atlantic's bookshelf. Boston, 1924-27 (merged into Atlantic monthly)
Bibelot—Bibelot. Portland, Maine, 1895-1914
Blackw.—Blackwood's magazine. Edinburgh, London, 1817-
Book News Mo.—Book news monthly. Philadelphia, 1882-1918
Bookm.—Bookman. New York, 1895-1933
Bookm. (Lond.)—Bookman. London, 1891-1934
Books—New York herald-tribune Books. New York, 1924-
Bost. Trans.—Boston evening transcript, 1830-
Cal. Mod. Lett.—Calendar of modern letters. London, 1925-27

- Canad. Mag.—Canadian magazine of politics, science, art, and literature. Toronto, 1893—
 Cath. World—Catholic world. New York, 1865—
 Cent.—Century. New York, 1870–1930
 Chapbook—Chapbook. London, 1919–25
 Class. Philol.—Classical philology. Chicago, 1906—
 Columbia Univ. Quar.—Columbia university quarterly. New York, 1898—
 Commonweal—Commonweal. New York, 1924—
 Contemp.—Contemporary review. London, 1866—
 Craftsman—Craftsman. Eastwood, N. Y., 1901–16 (merged into Art world)
 Crit.—Criterion. London, 1922—
 Critic—Critic. New York, 1881–1906
 Cur. His.—Current history. New York, 1914—
 Cur. Lit.—Current literature. New York, 1888–1912 (continued as Current opinion)
 Cur. Op.—Current opinion. New York, 1912–25
 Dial—Dial. Chicago, New York, 1880–1929
 Dublin Rev.—Dublin review. London, 1836—
 Edin. Rev.—Edinburgh review. London, 1802–1929
 Egoist—Egoist. London, 1914–19
 Eng. Hist. Rev.—English historical review. London, 1886—
 Eng. Rev.—English review. London, 1908—
 Everyman—Everyman. London, 1912–20
 Fortn.—Fortnightly review. London, 1865—
 Forum—Forum. New York, 1866—
 Freeman—Freeman. New York, 1920–24
 Harp.—Harper's magazine. New York, 1850—
 Ind.—Independent. New York, Boston, 1848–1928 (merged into Outlook)
 Int. J. Ethics—International journal of ethics. Philadelphia, Chicago, Concord, N. H., 1890—
 Int. Socialist Rev.—International socialist review. Chicago, 1900–18
 Irish Book Lover—Irish book lover. London, 1909–25
 Lit. Dig.—Literary digest. New York, 1890—
 Lit. Dig. I. B. R.—Literary digest international book review. New York, 1922–26
 Lit. Rev.—Literary review (Evening post. New York). 1920–27
 Liv. Age—Living age. Boston, 1844—
 Lond. Merc.—London mercury. London, 1919—
 Lond. Times—[London] Times literary supplement. London, 1902—
 Mo. Crit.—Monthly criterion. London, 1927–28
 Nation—Nation. New York, 1865—

ABBREVIATIONS OF PERIODICALS 541

- Nation (Lond.)—Nation. London, 1907-21 (united with Athenæum to form Nation and Athenæum)
- Nation and Ath.—Nation and Athenæum. London, 1921-31 (united with New statesman to form New statesman and Nation)
- Nature—Nature. London, 1869-
- New Age—New age. London, 1894-1905; n. s. 1907-
- New Crit.—New criterion. London, 1926-27 (continued as Monthly criterion)
- New Repub.—New republic. New York, 1914-
- New Statesman—New statesman. London, 1913-31 (united with Nation and Athenæum to form New statesman and Nation)
- New Statesm. and Nat.—New statesman and Nation. London, 1931-
- N. Y. Eve. Post—Evening post. New York, 1801-
- N. Y. Times—New York times. New York, 1851-
- N. Y. World—World. New York, 1860-1930
- 19th Cent.—Nineteenth century and after. London, 1877-
- No. Am.—North American review. Boston, New York, 1815-
- Open Court—Open court. Chicago, 1887-
- Outlook—Outlook. New York, 1870- (absorbed Independent, 1928, to form Outlook and Independent; continued as New outlook, 1932)
- Outlook (Lond.)—Outlook. London, 1898-1928
- Poet Lore—Poet lore. Philadelphia, Boston, 1889-1930
- Poetry—Poetry. Chicago, 1912-
- Quar. Rev.—Quarterly review. London, 1809-
- R. of Rs.—Review of reviews. New York, 1890-
- Rev.—Review. New York, 1919-21 (changed name, June, 1920, to Weekly review)
- Sat. Rev.—Saturday review. London, 1855-
- Sat. Rev. of Lit.—Saturday review of literature. New York, 1924-
- Sewanee Rev.—Sewanee review. Sewanee, Tenn., 1892-
- Spec.—Spectator. London, 1828-
- Springfield Republican—Springfield republican. Springfield, Mass., 1824-
- Survey—Survey. New York, 1897-
- Survey G.—Survey graphic. New York, 1921-
- Theatre Arts M.—Theatre arts monthly. New York, 1916-
- Transatl. Rev.—Transatlantic review. Paris, 1924-25
- Voices—Voices. London, 1919-21
- Westm. Rev.—Westminster review. London, 1824-1914
- World Tomorrow—World tomorrow. New York, 1918-
- Yale Rev.—Yale review. New Haven, Conn., 1892-1911; n. s. 1911-

ABBREVIATIONS OF BOOKS CONTAINING STUDIES

- Adcock—Adcock, Arthur St. J. The glory that was Grub Street, impressions of contemporary authors. 1928
- Adcock (GGS)—Adcock, Arthur St. J. Gods of modern Grub Street, impressions of contemporary authors. 1923
- Agate—Agate, James E. At half-past eight, essays of the theatre, 1921-1922. 1923
- Agate (1923)—Agate, James E. The contemporary theatre, 1923. 1924
- Agate (1924)—Agate, James E. The contemporary theatre, 1924. 1925
- Agate (1925)—Agate, James E. The contemporary theatre, 1925. 1926
- Agate (1926)—Agate, James E. The contemporary theatre, 1926. 1927
- Agate (AE)—Agate, James E. Alarums and excursions. 1922
- Agate (CT)—Agate, James E. The common touch. 1926
- Agate (SVES)—Agate, James E. A short view of the English stage, 1900-1926. 1926
- Agate (THS)—Agate, James E. Their hour upon the stage. 1930
- Aiken—Aiken, Conrad P. Scepticisms, notes on contemporary poetry. 1919
- Aldington—Aldington, Richard. Literary studies and reviews. 1924
- Archer—Archer, William. Poets of the younger generation. 1902
- Archer (ODN)—Archer, William. The old drama and the new, an essay in re-valuation. 1923
- Archer (RC)—Archer, William. Real conversations with Thomas Hardy, George Moore, and others. 1904
- Armstrong (SS)—Armstrong, C. F. Shakespeare to Shaw, studies in the life's work of six dramatists of the English stage. 1913
- Authors—Kunitz, Stanley J., ed. Authors today and yesterday. 1933
- Balmforth—Balmforth, Ramsden. The ethical and religious value of the drama. 1925
- Balmforth (P)—Balmforth, Ramsden. The problem-play and its influence on modern thought and life. 1928
- Falston—Balston, Thomas, comp. Sitwelliana, 1915-1927, being a handlist of works by Edith, Osbert, and Sacheverell Sitwell, and of their contributions to certain selected periodicals, together with an introduction, and some notes on the periodicals and three portraits of the authors by Albert Rutherston. 1928

- Baring—Baring, Maurice. *Punch and Judy and other essays.* 1924
- Beach—Beach, Joseph W. *The twentieth century novel, studies in technique.* 1932
- Beach (OAP)—Beach, Joseph W. *The outlook for American prose.* 1926
- Beaty—Beaty, John O. and others, eds. *Facts and ideas for students of English composition.* 1930
- Beerbohm—Beerbohm, Max. *Around theatres.* 2 vols. 1924
- Beerbohm (CG)—Beerbohm, Max. *A Christmas garland.* 1912
- Belgion (OPL)—Belgion, Montgomery. *Our present philosophy of life.* 1929
- Bennett—Bennett, Arnold. *Books and persons, being comments on a past epoch, 1908-1911.* 1917
- Bennett (TIM)—Bennett, Arnold. *Things that have interested me. Second series.* 1923
- Bernstein—Bernstein, Herman. *Celebrities of our time, interviews.* 1924
- Björkman—Björkman, Edwin A. *Is there anything new under the sun?* 1911
- Blaze de Bury—Blaze de Bury, Yetta. *Les romanciers anglais contemporains.* 1900
- Bloomfield—Bloomfield, Paul. *Imaginary worlds, or, The evolution of Utopia.* 1932
- Boileau—Boileau, Horace T. *Italy in the Post-Victorian novel.* 1931
- Bosardi—Bosardi, Alessandro de. *Studi di letteratura straniera.* 1929
- Boyd (AD)—Boyd, Ernest A. *Appreciations and depreciations.* 1918
- Boyd (CDI)—Boyd, Ernest A. *Contemporary drama of Ireland.* 1917
- Boyd (ILR)—Boyd, Ernest A. *Ireland's literary renaissance, an account of the literature produced in Ireland during the last thirty years.* 1916
- Boyd (PRI)—Boyd, Ernest A. *Portraits, real and imaginary.* 1924
- Brawley—Brawley, Benjamin G. *A short history of the English drama.* 1921
- Braybrooke—Braybrooke, Patrick. *Peeps at the mighty.* 1927
- Braybrooke (NWS)—Braybrooke, Patrick. *Novelists, we are seven.* 1926
- Braybrooke (PMF)—Braybrooke, Patrick. *Philosophies in modern fiction.* 1929
- Braybrooke (SCN)—Braybrooke, Patrick. *Some Catholic novelists, their art and outlook.* 1931

- Braybrooke (SGP)—Braybrooke, Patrick. Some goddesses of the pen. 1927
- Braybrooke (SVC)—Braybrooke, Patrick. Some Victorian and Georgian Catholics, their art and outlook. 1932
- Brenner—Brenner, Rica. Ten modern poets. 1930
- Brewster—Brewster, Dorothy and Burrell, Angus. Dead reckonings in fiction. 1924
- Brewster (AOE)—Brewster, Dorothy and Burrell, Angus. Adventure or experience, four essays on certain writers and readers of novels. 1930
- Bridges—Bridges, Horace J. God of fundamentalism and other studies. 1925
- Bullett—Bullett, Gerald W. Modern English fiction, a personal view. 1926
- Burrell—Burrell, Martin. Betwixt heaven and Charing cross. 1928
- Burton—Burton, Richard. Little essays in literature and life. 1914
- Byrne—Byrne, Dawson. The story of Ireland's national theatre, the Abbey theatre, Dublin. 1929
- Canby—Canby, Henry S. Definitions, essays in contemporary criticism. 1922
- Canby (AE)—Canby, Henry S. American estimates. 1929
- Canby (2d ser.)—Canby, Henry S. Definitions, essays in contemporary criticism. Second series. 1924
- Canfield—Canfield, Mary C. Grotesques and other reflections. 1927
- Carroll—Carroll, S. W. Some dramatic opinions. 1924
- Casanova—Casanova booksellers. Milwaukee. Checklists of twentieth century authors. First series. 1931
- Casanova (2d ser.)—Casanova booksellers. Milwaukee. Checklists of twentieth century authors. Second series. 1933
- Chapman—Chapman, John J. Learning and other essays. 1910
- Charques—Charques, R. D. Contemporary literature and social revolution. 1933
- Chesterton—Chesterton, A. K. Adventures in dramatic appreciation. 1931
- Chesterton (AIG)—Chesterton, Gilbert K. All is grist, a book of essays. 1932
- Chesterton (AIS)—Chesterton, Gilbert K. All I survey, a book of essays. 1933
- Chesterton (FVF)—Chesterton, Gilbert K. Fancies versus fads. 1923
- Chesterton (GK)—Chesterton, Gilbert K. G. K. C. as M. C., being a collection of thirty-seven introductions by G. K. Chesterton. 1929
- Chesterton (H)—Chesterton, Gilbert K. Heretics. 1905

- Chevalley—Chevalley, Abel. The modern English novel. Trans. from the French by B. R. Redman. 1925
- Chevillon—Chevillon, André. Three studies in English literature, Kipling, Galsworthy, Shakespeare. From the French by F. Simmonds. 1923
- Chislett—Chislett, William. Moderns and near-moderns, essays on Henry James, Stockton, Shaw, and others. 1928
- Chubb—Chubb, Edwin W. Stories of authors, British and American. New ed. 1926
- Clark—Clark, Barrett H. The British and American drama of to-day. 1915
- Clark (SMD)—Clark, Barrett H. A study of the modern drama. 1925
- Clutton-Brock—Clutton-Brock, Arthur. Essays on literature and life. 1926
- Clutton-Brock (EB)—Clutton-Brock, Arthur. Essays on books. 1920
- Clutton-Brock (MEB)—Clutton-Brock, Arthur. More essays on books. 1921
- Colby—Colby, Frank M. Imaginary obligations. 1904
- Collins (DLL)—Collins, Joseph. The doctor looks at literature, psychological studies of life and letters. 1923
- Collins (FF)—Collins, Norman. The facts of fiction. 1933
- Collins (MP)—Collins, H. P. Modern poetry. 1925
- Collins (TLP)—Collins, Joseph. Taking the literary pulse, psychological studies of life and letters. 1924
- Compton-Rickett—Compton-Rickett, Arthur. A history of English literature. 1912
- Cooper—Cooper, Frederic T. Some English story tellers, a book of the younger novelists. 1912
- Cooper (AO)—Cooper, Anice P. Authors and others. 1927
- Courtney—Courtney, Janet E. The women of my time. 1934
- Cross—Cross, Wilbur L. Four contemporary novelists. 1930
- Cumberland—Cumberland, Gerald, *pseud.* (Charles F. Kenyon). Written in friendship, a book of reminiscences. 1923
- Cumberland (SDM)—Cumberland, Gerald, *pseud.* (Charles F. Kenyon). Set down in malice, a book of reminiscences. 1919
- Cunliffe—Cunliffe, John W. English literature during the last half-century. 2d ed. rev. and enlarged. 1923
- Cunliffe (MEP)—Cunliffe, John W. Modern English playwrights, a short history of the English drama from 1825. 1927
- Cunliffe (TC)—Cunliffe, John W. English literature in the twentieth century. 1933
- Cutler—Cutler, Bradley D., comp. Modern British authors, their first editions. 1930

- D. N. B.—Dictionary of national biography. [Third supplement] 1912-21. 1927
- Danielson—Danielson, Henry. Bibliographies of modern authors. 1921
- Darlington—Darlington, William A. Literature in the theatre and other essays. 1925
- Darlington (TFW)—Darlington, William A. Through the fourth wall. 1922
- Darton—Darton, Frederick J. From Surtees to Sassoon, some English contrasts (1838-1928). 1931
- Davison—Davison, Edward L. Some modern poets and other critical essays. 1928
- De Casseres—De Casseres, Benjamin. Forty immortals. 1926
- Dell—Dell, Floyd. Looking at life. 1924
- Designed—Designed for reading, an anthology drawn from the Saturday review of literature, 1924-1934. 1934
- Dickinson (CDE)—Dickinson, Thomas H. The contemporary drama of England. 1931
- Dilly Tante—Dilly Tante, *pseud.*, ed. (Stanley J. Kunitz). Living authors, a book of biographies. 1931
- Dobrée—Dobrée, Bonamy. The lamp and the lute, studies in six modern authors. 1929
- Dobrée (MPS)—Dobrée, Bonamy. Modern prose style. 1934
- Douglas—Douglas, Norman. Experiments. 1925
- Drake—Drake, William A., ed. American criticism, 1926. 1926
- Drew—Drew, Elizabeth A. The modern novel, some aspects of contemporary fiction. 1926
- Drinkwater—Drinkwater, John. The muse in council. 1925
- DuBos—DuBos, Charles. Approximations. Fourth series. 1930
- Dukes (MD)—Dukes, Ashley. Modern dramatists. 1912
- Dukes (YD)—Dukes, Ashley. The youngest drama, studies of fifty dramatists. 1923
- Durant—Durant, William J. Adventures in genius. 1931
- Eaton—Eaton, Walter P. The drama in English. 1930
- Edgar—Edgar, Pelham. The art of the novel from 1700 to the present time. 1933
- Ellehaug—Ellehaug, Martin. Striking figures among modern English dramatists. 1931
- Ellis—Ellis, Havelock. Views and reviews, a selection of uncollected articles, 1884-1932. 1932
- Ellis (MV)—Ellis, Stewart M. Mainly Victorian. 1925
- Erskine—Erskine, John. The delight of great books. 1928
- Ervine—Ervine, St. John G. Some impressions of my elders. 1922
- Ervine (TMT)—Ervine, St. John G. The theatre in my time. 1933
- Essays—Essays of the year (1929-1930). 1930

- Evans—Evans, Benjamin I. English poetry in the later nineteenth century. 1933
- Fabes—Fabes, Gilbert H. The first editions of A. E. Coppard, A. P. Herbert and Charles Morgan, with values and bibliographical points. 1933
- Fabes (MFE)—Fabes, Gilbert H. Modern first editions: Points and values ([1st]–3d series). 1920–32
- Fehr—Fehr, Bernhard. Die englische literatur der gegenwart und die kulturfragen unserer zeit. 1931
- Ferguson—Ferguson, Rachel. Celebrated sequels. 1934
- Fernandez—Fernandez, Ramon. Messages; trans. from the French by M. Belgion. 1927
- Figgis—Figgis, Darrell. Studies and appreciations. 1912
- Fitch—Fitch, George H. Modern English books of power. 1912
- Follett—Follett, Helen T. and Follett, Wilson. Some modern novelists, appreciations and estimates. 1918
- Ford—Ford, Ford M. Thus to revisit, some reminiscences. 1921
- Ford (IWN)—Ford, Ford M. It was the nightingale. 1934
- Ford (RY)—Ford, Ford M. Return to yesterday. 1932
- Freeman—Freeman, John. The moderns, essays in literary criticism. 1916
- Freeman (EPE)—Freeman, John. English portraits and essays. 1924
- Frierson—Frierson, William C. L'influence du naturalisme français sur les romanciers anglais de 1885 à 1900. 1925
- Gales—Gales, Richard L. Studies in Arcady and other essays from a country parsonage. Second series. 1912
- Galsworthy—Galsworthy, John. Castles in Spain and other screeds. 1927
- Galsworthy (C)—Galsworthy, John. Candelabra, selected essays and addresses. 1933
- Gardiner—Gardiner, Alfred G. Portraits and portents. 1926
- Garland—Garland, Hamlin. Roadside meetings. 1930
- Garnett—Garnett, Edward. Friday nights, literary criticisms and appreciations. 1922
- Garrod—Garrod, Heathcote W. The profession of poetry and other lectures. 1929
- Gawsworth—Gawsworth, John. Ten contemporaries, notes toward their definitive bibliography. 1932
- Gawsworth (2d ser.)—Gawsworth, John. Ten contemporaries, notes toward their definitive bibliography. Second series. 1933
- George (NN)—George, Walter L. A novelist on novels. 1918 (Am. ed., Literary chapters)
- Gilbert—Gilbert, Ariadne. Over famous thresholds. 1931
- Gillett—Gillett, Eric W. Books & writers. 1930

- Glaymen—Glaymen, Rose E. Recent Judith drama and its analogues. 1930
- Goldring—Goldring, Douglas. Reputations, essays in criticism. 1920
- Gorman—Gorman, Herbert S. Procession of masks. 1923
- Gosse—Gosse, Sir Edmund W. Books on the table. 1921
- Gosse (LF)—Gosse, Sir Edmund W. Leaves and fruit. 1927
- Gosse (MBT)—Gosse, Sir Edmund W. More books on the table. 1923
- Gosse (S)—Gosse, Sir Edmund W. Silhouettes. 1925
- Gosse (SD)—Gosse, Sir Edmund W. Some diversions of a man of letters. 1919
- Gosse (SE)—Gosse, Sir Edmund W. Selected essays. First-second series. 2 vols. 1928
- Gould—Gould, Gerald. The English novel of to-day. 1924
- Graham—Graham, Stephen. The death of yesterday. 1930
- Grein—Grein, James T. The new world of the theatre, 1923-1924. 1924
- Griswold—Griswold, Hattie. Personal sketches of recent authors. 1898
- Groom—Groom, Bernard. A literary history of England. 1929
- Guedalla—Guedalla, Philip. Men of letters. 1927
- Guedalla (G)—Guedalla, Philip. A gallery. 1924
- Guedalla (MM)—Guedalla, Philip. Masters and men. 1923
- Guedalla (SS)—Guedalla, Philip. Supers & supermen. 1924
- Hackett—Hackett, Francis. Horizons, a book of criticism. 1918
- Hackett (IC)—Hackett, Francis. Invisible censor. 1921
- Hale—Hale, Edward E. Dramatists of today. 6th ed., rev. and enlarged. 1911
- Hamilton—Hamilton, Clayton M. Conversations on contemporary drama. 1924
- Hamilton (PWT)—Hamilton, Cosmo. People worth talking about. 1933
- Hamilton (SS)—Hamilton, Clayton M. Seen on the stage. 1920
- Hammerton—Hammerton, John A. Memories of books and places. 1928
- Hannam-Clark—Hannam-Clark, Theodore. Drama in Gloucestershire (the Cotswold country), some account of its development from the earliest times till to-day. 1928
- Harcourt—Harcourt, Brace and company, publishers, New York. Sixteen authors, brief histories together with lists of their respective works. 1926
- Harper—Harper, George M. Spirit of delight. 1928
- Harris (1919)—Harris, Frank. Contemporary portraits. Second series. 1919

- Harris (1920)—Harris, Frank. Contemporary portraits. Third series. 1920
- Harris (1923)—Harris, Frank. Contemporary portraits. Fourth series. 1923
- Harris (1927)—Harris, Frank. Latest contemporary portraits. 1927
- Hearn—Hearn, Lafcadio. Appreciations of poetry. Sel. and ed. by J. Erskine. 1916
- Henderson—Henderson, Archibald. European dramatists. 1926
- Henderson (CI)—Henderson, Archibald. Contemporary immortals. 1930
- Hewlett—Hewlett, Maurice H. Extemporaneous essays. 1922
- Hewlett (WE)—Hewlett, Maurice H. Wiltshire essays. 1921
- Hind (AI)—Hind, Charles L. Authors and I. 1921
- Hind (MAI)—Hind, Charles L. More authors and I. 1922
- Hodson—Hodson, James L. No phantoms here. 1932
- Howe—Howe, Percival P. Dramatic portraits. 1913
- Hoyt—Hoyt, Arthur S. The spiritual message of modern English poetry. 1924
- Hughes—Hughes, Glenn. Imagism and the imagists, a study in modern poetry. 1931
- Huneker—Huneker, James G. Ivory apes and peacocks. 1915
- Huneker (U)—Huneker, James G. Unicorns. 1917
- Hyde—Hyde, Lawrence. The prospects of humanism. 1931
- Inge—Inge, William R. Lay thoughts of a dean. 1926
- Jackson (AMF)—Jackson, Holbrook. All manner of folk. 1912
- Jackson (EN)—Jackson, Holbrook. The eighteen nineties, a review of art and ideas at the close of the nineteenth century. 1913
- Jackson (RR)—Jackson, Holbrook. Romance and reality. 1911
- James—James, Henry. Notes on novelists. 1914
- Jameson—Jameson, Storm. Modern drama in Europe. 1920
- Jameson (GN)—Jameson, Storm. The Georgian novel and Mr. Robinson. 1929
- Johnson (Men)—Johnson, Reginald B. Some contemporary novelists (men). 1922
- Johnson (Women)—Johnson, Reginald B. Some contemporary novelists (women). 1920
- Jones—Jones, Llewellyn. First impressions, essays on poetry, criticism, and prosody. 1925
- Kernahan—Kernahan, Coulson. Five more famous living poets. 1928
- Kernahan (Six)—Kernahan, Coulson. Six famous living poets. 1922
- Kilmer—Kilmer, Joyce. Circus and other essays and fugitive pieces. 1921

- Knight—Knight, Grant C. The novel in English. 1931
- Lacon—Lacon, *pseud.* Lectures to living authors. 1925
- Lalou—Lalou, René. Panorama de la littérature anglaise contemporaine. Nouvelle éd. 1929
- Leavis—Leavis, Frank R. New bearings in English poetry, a study of the contemporary situation. 1932
- Lee—Lee, Vernon, *pseud.* (Violet Paget). The handling of words and other studies in literary psychology. 1923
- Le Gallienne—Le Gallienne, Richard. Attitudes and avowals, with some retrospective reviews. 1910
- Lewis—Lewis, Wyndham. The art of being ruled. 1926
- Lewis (AG)—Lewis, Wyndham. The apes of God. 1930
- Lewisohn (DS)—Lewisohn, Ludwig. The drama and the stage. 1922
- Linati—Linati, Carlo. Scrittori Anglo-Americani d'oggi. 1932
- Littell—Littell, Philip. Books and things. 1919
- Littell (RAF)—Littell, Robert. Read America first. 1926
- Lovett—Lovett, Robert M. and Hughes, Helen S. The history of the novel in England. 1932
- Lowell—Lowell, Amy. Poetry and poets, essays. 1930
- Lucas—Lucas, Frank L. Authors dead and living. 1926
- Lynd (AL)—Lynd, Robert. The art of letters. 1920
- Lynd (BA)—Lynd, Robert. Books and authors. 1930
- Lynd (ONM)—Lynd, Robert. Old and new masters. 1919
- Lynx—Lynx, *pseud.* (Rebecca West, *pseud.*). Lions and lambs, caricatures by Low, with interpretations. 1929
- McAlpin—McAlpin, Edwin A. Old and new books as life teachers. 1928
- MacCarthy—MacCarthy, Desmond. Portraits. Vol. I. 1931
- MacCarthy (C)—MacCarthy, Desmond. Criticism. 1932
- McFee—McFee, William. Swallowing the anchor. 1925
- Mackenzie—Mackenzie, Compton. Literature in my time. 1933
- Macy—Macy, John A. The critical game. 1922
- Mais—Mais, Stuart P. Books and their writers. 1920
- Mais (SMA)—Mais, Stuart P. Some modern authors. 1923
- Mais (SO)—Mais, Stuart P. From Shakespeare to O. Henry. Rev. ed. 1923
- Mais (WSR)—Mais, Stuart P. Why we should read—. 1921
- Malone—Malone, Andrew E. The Irish drama. 1929
- Mansfield—Mansfield, Katherine. Novels and novelists. 1930
- Marble—Marble, Annie R. The Nobel prize winners in literature, 1901-1931. 1932
- Marble (SMN)—Marble, Annie R. A study of the modern novel, British and American, since 1900. 1928
- Massingham—Massingham, Harold J. Letters to X. 1919

- Mason—Mason, Eugene. Considered writers, old and new. 1925
- Mason (MAH)—Mason, Daniel G. Music as a humanity and other essays. 1921
- Maynard—Maynard, Theodore. Our best poets, English and American. 1922
- Mégroz—Mégroz, Rodolphe L. The three Sitwells, a biographical and critical study. 1927
- Mégroz (FNP)—Mégroz, Rodolphe L. Five novelist poets of to-day. 1933
- Mégroz (MEP)—Mégroz, Rodolphe L. Modern English poetry, 1882-1932. 1933
- Mencken—Mencken, Henry L. Prejudices, first series. 1924
- Middleton—Middleton, Richard. The pantomime man. 1933
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